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Green Line

Oberstufe

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KAPITEL (TOPIC)

5 The US
Introduction

The concept of "We the people" has become ever more inclusive. [...] We are certainly a more perfect union as a result of that. People who were left out at the beginning – slaves, women, men without property, Native Americans – were not part of "We the people". Now all the once left out people are part of our political constituency.
Ruth Bader Ginsburg, 2019 (US Supreme Court Justice)

I have spent my life judging the distance between American reality and the American dream.
Bruce Springsteen, 2012 (musician)

Immigrants and Native Americans have made our country what it is today, and if we've learned anything through these hundreds of years – it should be that we can accomplish more when we work together.
Deb Haaland, 2017 (first Native American head of the Department of the Interior, 2020)

American history isn't a fairytale with a guaranteed happy ending. The battle for the soul of this nation has been a constant push-and-pull for more than 240 years. A tug of war between the American ideal that we are all created equal and the harsh reality that racism has long torn us apart. The honest truth is both elements are part of the American character. At our best, the American ideal wins out. It's never a rout. It's always a fight. And the battle is never won.
Joe Biden, 2020 (US President from 2020)

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Introduction

Einstieg in das Topic

Spot on facts

The making of a nation

The long road to independence

Native American cultures have been living on the North American continent for at least 15,000 years. So the country's history did not 'begin' in 1492 with Columbus's 'discovery' of America, although this date is often quoted as the beginning of the history of the United States of America as a nation state. European colonists, mainly from Britain but also from Spain, the Netherlands and France, began to arrive in America after 1600. This influx led to violent conflicts between Indigenous people and European settlers, resulting in the intentional displacement and even genocide of many Native American communities. By the 1770s, thirteen British colonies had established themselves on the East Coast.

At first the British colonies were dependent on goods and support from Europe, but over time they prospered, becoming more economically independent and increasingly dissatisfied that all major political decisions were still being made in London, without asking for the colonists' opinions.

In the 1770s, colonists refused to pay new and higher taxes unless they were given representation in Parliament. Clashes with British soldiers began, culminating in the 'Boston Tea Party', in which protesters threw a shipful of tea from Britain into Boston Harbor. During the ensuing, successful Revolutionary War against Britain (1775–1783), a committee of statesmen drafted the Declaration of Independence. This innovative document, adopted in Congress and signed by its members on July 4, 1776, was a guideline for the Constitution written in 1787, ensuring, among other things, that the three branches of government – the President, Congress and the Supreme Court – would share power fairly.

Immigration

The first Europeans to come to America (apart from a few brave Vikings in the early 11th century, who did not stay) made the long journey across the Atlantic in the belief that the 'New World' would offer them a better life. Push and pull factors for settlers from the 17th century onwards included the desire to escape from poverty, from religious, political, or economic oppression, or to take advantage of new opportunities.

Many may have come unwillingly, but by far the largest group of involuntary immigrants were the millions of people who were transported from Africa against their will, between the landing of the first slave ship in 1619 and the abolition of the Atlantic slave trade in 1807. They were enslaved, mostly on sugar, cotton and tobacco plantations or as servants to their 'owners', often under horrendous conditions.

Periods of immigration peaked in the mid-19th century (particularly Germans after the failed revolution of 1848 and Irish immigrants during the Great Famine of 1845–52), the early 20th century (mainly from Southern and Eastern Europe) and after 1965, when changes in immigration laws led to more non-Europeans entering the US. While European immigrants accounted for nearly 60% of the total foreign-born population in 1970, they made-up only 15% in 2000. This was due to steadily increasing immigration from Latin America and Asian countries like China, the Philippines and India.

The US once saw itself as a 'melting pot' in which immigrants ideally gave up their language and culture and became part of a unified, monocultural and monolingual nation. This metaphor has largely been replaced by the idea of a 'salad bowl' in which people contribute their different cultural heritage and specialities to a multicultural society that shares common values. In the Canadian concept of a pluralist 'mosaic', on the other hand, citizenship is shared, but all people are more likely to want to retain their ethnicity, language and customs, thinking of themselves as Canadian second.

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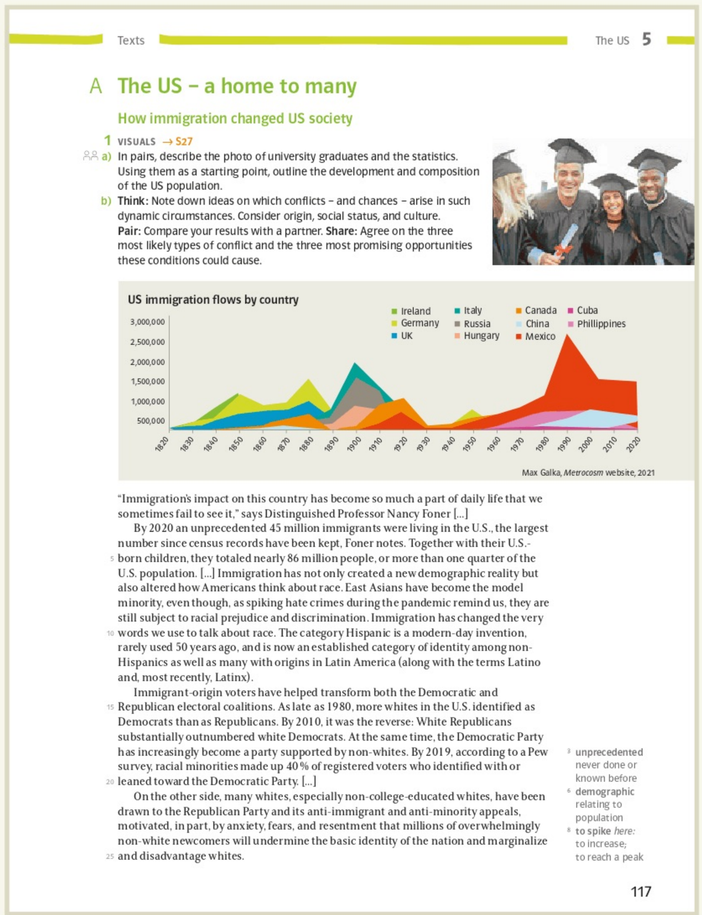
Spot on facts

Faktenwissen und Themenwortschatz, auch als kompakte Wiederholung vor Schulaufgaben und Abitur geeignet



Texts The US 5

A The US – a home to many

How immigration changed US society

1 VISUALS → S27
a) In pairs, describe the photo of university graduates and the statistics. Using them as a starting point, outline the development and composition of the US population.
b) **Think:** Note down ideas on which conflicts – and chances – arise in such dynamic circumstances. Consider origin, social status, and culture. **Pair:** Compare your results with a partner. **Share:** Agree on the three most likely types of conflict and the three most promising opportunities these conditions could cause.

US immigration flows by country
Ireland, Germany, UK, Italy, Russia, Hungary, Canada, China, Mexico, Cuba, Phillippines
Max Galka, *Metrocosm* website, 2021

"Immigration's impact on this country has become so much a part of daily life that we sometimes fail to see it," says Distinguished Professor Nancy Foner [...]

By 2020 an unprecedented 45 million immigrants were living in the U.S., the largest number since census records have been kept, Foner notes. Together with their U.S.-born children, they totaled nearly 86 million people, or more than one quarter of the U.S. population. [...] Immigration has not only created a new demographic reality but also altered how Americans think about race. East Asians have become the model minority, even though, as spiking hate crimes during the pandemic remind us, they are still subject to racial prejudice and discrimination. Immigration has changed the very words we use to talk about race. The category Hispanic is a modern-day invention, rarely used 50 years ago, and is now an established category of identity among non-Hispanics as well as many with origins in Latin America (along with the terms Latino and, most recently, Latinx).

Immigrant-origin voters have helped transform both the Democratic and Republican electoral coalitions. As late as 1980, more whites in the U.S. identified as Democrats than as Republicans. By 2010, it was the reverse: White Republicans substantially outnumbered white Democrats. At the same time, the Democratic Party has increasingly become a party supported by non-whites. By 2019, according to a Pew survey, racial minorities made up 40% of registered voters who identified with or leaned toward the Democratic Party. [...]

On the other side, many whites, especially non-college-educated whites, have been drawn to the Republican Party and its anti-immigrant and anti-minority appeals, motivated, in part, by anxiety, fears, and resentment that millions of overwhelmingly non-white newcomers will undermine the basic identity of the nation and marginalize and disadvantage whites.

3 unprecedented never done or known before
6 demographic relating to population
8 to spike *here:* to increase; to reach a peak

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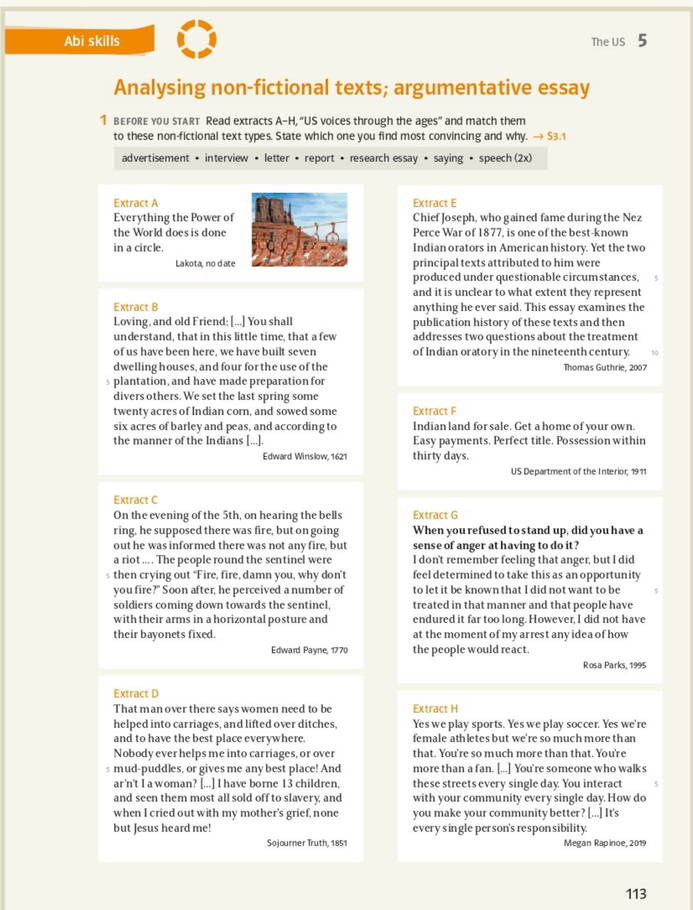
Texts

Texte, Visuals, Medien und Tasks auf grundlegendem Niveau mit integrierten **LANGUAGE** -Aufgaben, die Wortschatz, Grammatik oder Sprachbewusstsein einüben und erweitern

SONDERSEITEN



Abi skills The US 5

Analysing non-fictional texts; argumentative essay

1 BEFORE YOU START Read extracts A–H, "US voices through the ages" and match them to these non-fictional text types. State which one you find most convincing and why. → S3.1
advertisement • interview • letter • report • research essay • saying • speech (2x)

Extract A
Everything the Power of the World does is done in a circle.
Lakota, no date

Extract B
Loving, and old Friend; [...] You shall understand, that in this little time, that a few of us have been here, we have built seven dwelling houses, and four for the use of the plantation, and have made preparation for divers others. We set the last spring some twenty acres of Indian corn, and sowed some six acres of barley and peas, and according to the manner of the Indians [...].
Edward Winslow, 1621

Extract C
On the evening of the 5th, on hearing the bells ring, he supposed there was fire, but on going out he was informed there was not any fire, but a riot .... The people round the sentinel were then crying out "Fire, fire, damn you, why don't you fire?" Soon after, he perceived a number of soldiers coming down towards the sentinel, with their arms in a horizontal posture and their bayonets fixed.
Edward Payne, 1770

Extract D
That man over there says women need to be helped into carriages, and lifted over ditches, and to have the best place everywhere. Nobody ever helps me into carriages, or over mud-puddles, or gives me any best place! And ar'n't I a woman? [...] I have borne 13 children, and seen them most all sold off to slavery, and when I cried out with my mother's grief, none but Jesus heard me!
Sojourner Truth, 1851

Extract E
Chief Joseph, who gained fame during the Nez Perce War of 1877, is one of the best-known Indian orators in American history. Yet the two principal texts attributed to him were produced under questionable circumstances, and it is unclear to what extent they represent anything he ever said. This essay examines the publication history of these texts and then addresses two questions about the treatment of Indian oratory in the nineteenth century.
Thomas Guthrie, 2007

Extract F
Indian land for sale. Get a home of your own. Easy payments. Perfect title. Possession within thirty days.
US Department of the Interior, 1911

Extract G
When you refused to stand up, did you have a sense of anger at having to do it?
I don't remember feeling that anger, but I did feel determined to take this as an opportunity to let it be known that I did not want to be treated in that manner and that people have endured it far too long. However, I did not have at the moment of my arrest any idea of how the people would react.
Rosa Parks, 1995

Extract H
Yes we play sports. Yes we play soccer. Yes we're female athletes but we're so much more than that. You're so much more than that. You're more than a fan. [...] You're someone who walks these streets every single day. You interact with your community every single day. How do you make your community better? [...] It's every single person's responsibility.
Megan Rapinoe, 2019

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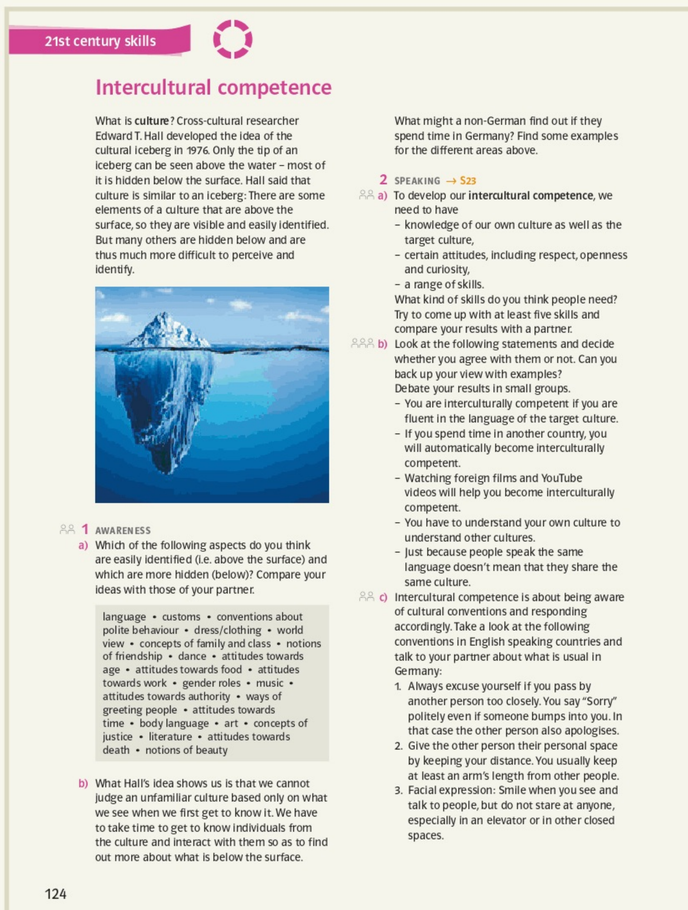
Abi skills

Lehrgang zur Vorbereitung aufs Abitur: Je Topic werden 1–2 abiturrelevante Skills erarbeitet und geübt.



21st century skills

Intercultural competence

What is **culture**? Cross-cultural researcher Edward T. Hall developed the idea of the cultural iceberg in 1976. Only the tip of an iceberg can be seen above the water – most of it is hidden below the surface. Hall said that culture is similar to an iceberg: There are some elements of a culture that are above the surface, so they are visible and easily identified. But many others are hidden below and are thus much more difficult to perceive and identify.

1 AWARENESS
a) Which of the following aspects do you think are easily identified (i.e. above the surface) and which are more hidden (below)? Compare your ideas with those of your partner.
language • customs • conventions about polite behaviour • dress/clothing • world view • concepts of family and class • notions of friendship • dance • attitudes towards age • attitudes towards food • attitudes towards work • gender roles • music • attitudes towards authority • ways of greeting people • attitudes towards time • body language • art • concepts of justice • literature • attitudes towards death • notions of beauty
b) What Hall's idea shows us is that we cannot judge an unfamiliar culture based only on what we see when we first get to know it. We have to take time to get to know individuals from the culture and interact with them so as to find out more about what is below the surface.

What might a non-German find out if they spend time in Germany? Find some examples for the different areas above.

2 SPEAKING → S23
a) To develop our **intercultural competence**, we need to have
– knowledge of our own culture as well as the target culture,
– certain attitudes, including respect, openness and curiosity,
– a range of skills.
What kind of skills do you think people need? Try to come up with at least five skills and compare your results with a partner.
b) Look at the following statements and decide whether you agree with them or not. Can you back up your view with examples? Debate your results in small groups.
– You are interculturally competent if you are fluent in the language of the target culture.
– If you spend time in another country, you will automatically become interculturally competent.
– Watching foreign films and YouTube videos will help you become interculturally competent.
– You have to understand your own culture to understand other cultures.
– Just because people speak the same language doesn't mean that they share the same culture.
c) Intercultural competence is about being aware of cultural conventions and responding accordingly. Take a look at the following conventions in English speaking countries and talk to your partner about what is usual in Germany:
1. Always excuse yourself if you pass by another person too closely. You say "Sorry" politely even if someone bumps into you. In that case the other person also apologises.
2. Give the other person their personal space by keeping your distance. You usually keep at least an arm's length from other people.
3. Facial expression: Smile when you see and talk to people, but do not stare at anyone, especially in an elevator or in other closed spaces.

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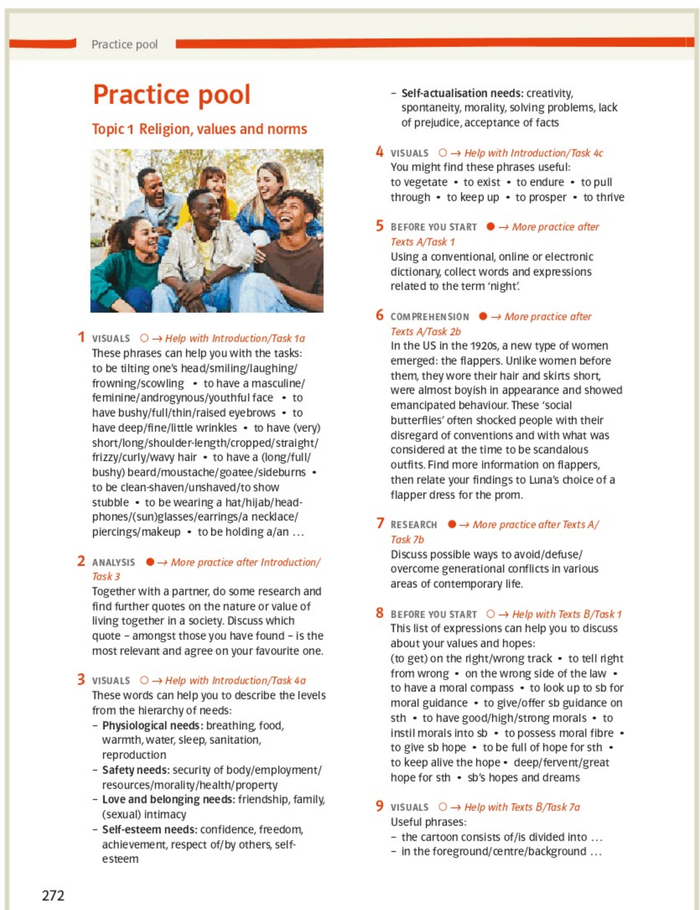
21st century skills

Lehrgang zu Kernkompetenzen, die helfen im Studium und (Berufs-)Leben erfolgreich zu sein

ANHANG (APPENDIX)



Practice pool

Practice pool

Topic 1 Religion, values and norms

1 VISUALS → *Help with Introduction/Task 1a*
These phrases can help you with the tasks: to be tilting one's head/smiling/laughing/frowning/scowling • to have a masculine/feminine/androgynous/youthful face • to have bushy/full/thin/raised eyebrows • to have deep/fine/little wrinkles • to have (very) short/long/shoulder-length/cropped/straight/frizzy/curly/wavy hair • to have a (long/full/bushy) beard/moustache/goatee/sideburns • to be clean-shaven/unshaved/to show stubble • to be wearing a hat/hijab/headphones/(sun)glasses/earrings/a necklace/piercings/makeup • to be holding a/an ...

2 ANALYSIS → *More practice after Introduction/Task 3*
Together with a partner, do some research and find further quotes on the nature or value of living together in a society. Discuss which quote – amongst those you have found – is the most relevant and agree on your favourite one.

3 VISUALS → *Help with Introduction/Task 4a*
These words can help you to describe the levels from the hierarchy of needs:
– **Physiological needs:** breathing, food, warmth, water, sleep, sanitation, reproduction
– **Safety needs:** security of body/employment/resources/morality/health/property
– **Love and belonging needs:** friendship, family, (sexual) intimacy
– **Self-esteem needs:** confidence, freedom, achievement, respect of/by others, self-esteem
– **Self-actualisation needs:** creativity, spontaneity, morality, solving problems, lack of prejudice, acceptance of facts

4 VISUALS → *Help with Introduction/Task 4c*
You might find these phrases useful: to vegetate • to exist • to endure • to pull through • to keep up • to prosper • to thrive

5 BEFORE YOU START → *More practice after Texts A/Task 1*
Using a conventional, online or electronic dictionary, collect words and expressions related to the term 'night'.

6 COMPREHENSION → *More practice after Texts A/Task 2b*
In the US in the 1920s, a new type of women emerged: the flappers. Unlike women before them, they wore their hair and skirts short, were almost boyish in appearance and showed emancipated behaviour. These 'social butterflies' often shocked people with their disregard of conventions and with what was considered at the time to be scandalous outfits. Find more information on flappers, then relate your findings to Luna's choice of a flapper dress for the prom.

7 RESEARCH → *More practice after Texts A/Task 7b*
Discuss possible ways to avoid/defuse/overcome generational conflicts in various areas of contemporary life.

8 BEFORE YOU START → *Help with Texts B/Task 1*
This list of expressions can help you to discuss about your values and hopes: (to get) on the right/wrong track • to tell right from wrong • on the wrong side of the law • to have a moral compass • to look up to sb for moral guidance • to give/offer sb guidance on sth • to have good/high/strong morals • to instil morals into sb • to possess moral fibre • to give sb hope • to be full of hope for sth • to keep alive the hope • deep/fervent/great hope for sth • sb's hopes and dreams

9 VISUALS → *Help with Texts B/Task 7a*
Useful phrases:
– the cartoon consists of/is divided into ...
– in the foreground/centre/background ...

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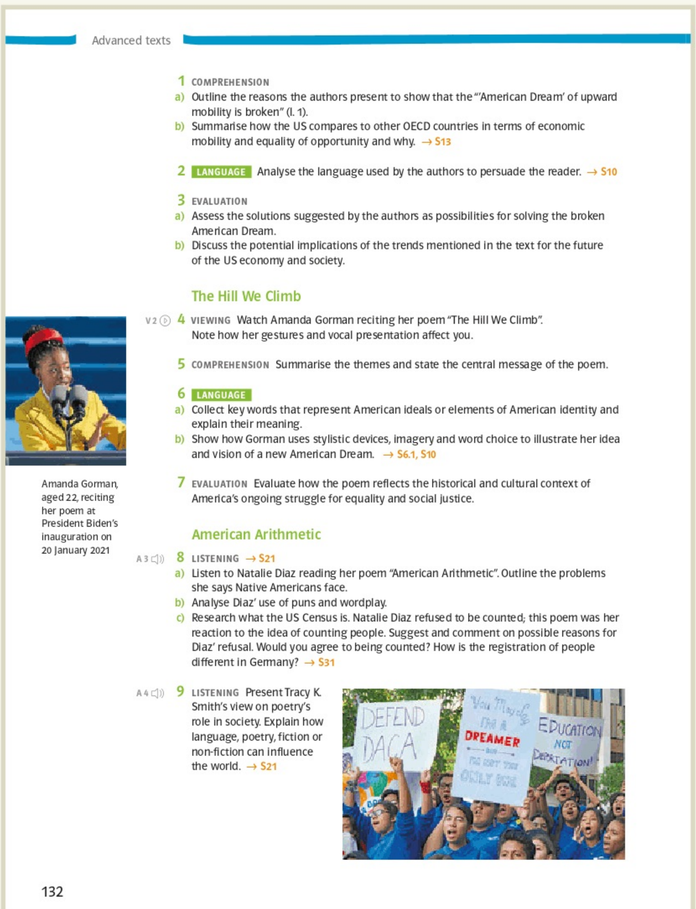
Practice pool

Bietet Zusatzangebote und Unterstützung zu den Aufgaben im Topic



Advanced texts

1 COMPREHENSION
a) Outline the reasons the authors present to show that the "'American Dream' of upward mobility is broken" (l. 1).
b) Summarise how the US compares to other OECD countries in terms of economic mobility and equality of opportunity and why. → S13

2 LANGUAGE Analyse the language used by the authors to persuade the reader. → S10

3 EVALUATION
a) Assess the solutions suggested by the authors as possibilities for solving the broken American Dream.
b) Discuss the potential implications of the trends mentioned in the text for the future of the US economy and society.

The Hill We Climb

V2 4 VIEWING Watch Amanda Gorman reciting her poem "The Hill We Climb". Note how her gestures and vocal presentation affect you.

5 COMPREHENSION Summarise the themes and state the central message of the poem.

6 LANGUAGE
a) Collect key words that represent American ideals or elements of American identity and explain their meaning.
b) Show how Gorman uses stylistic devices, imagery and word choice to illustrate her idea and vision of a new American Dream. → S6.1, S10

Amanda Gorman, aged 22, reciting her poem at President Biden's inauguration on 20 January 2021

7 EVALUATION Evaluate how the poem reflects the historical and cultural context of America's ongoing struggle for equality and social justice.

American Arithmetic

A 3 8 LISTENING → S21
a) Listen to Natalie Diaz reading her poem "American Arithmetic". Outline the problems she says Native Americans face.
b) Analyse Diaz' use of puns and wordplay.
c) Research what the US Census is. Natalie Diaz refused to be counted; this poem was her reaction to the idea of counting people. Suggest and comment on possible reasons for Diaz' refusal. Would you agree to being counted? How is the registration of people different in Germany? → S31

A 4 9 LISTENING Present Tracy K. Smith's view on poetry's role in society. Explain how language, poetry, fiction or non-fiction can influence the world. → S21

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Advanced texts

Texte, Visuals, Medien und Tasks auf erhöhtem Niveau, ebenso mit integrierten **LANGUAGE** -Aufgaben zur vertieften Übung von Wortschatz, Grammatik und Sprachbewusstsein

Topic task

Writing a scholarship essay

Scholarship essays (college admission essays) are common practice at US colleges and universities. They are meant to assess your aptitude, personality and values. If you convince the jury, they could grant you valuable financial or personal support, e. g. by providing a mentor. Questions can vary according to the type of studies you would like to pursue. The word count is often limited, e.g. to 400 words. Prompts could be:
A: Show how you have made an impact on somebody else's life.
B: Explain how you would contribute to diversifying our campus.
C: What are the most important issues your field of study is facing today?
D: Discuss a controversial topic in your field of study.

Step 1 Understand the assignment
1. Choose (or invent) a specific course and university before you start writing. Make sure you know your addressee(s). A scholarship essay reflects your qualities in relation to the subject you have applied for. Your arguments and examples might have to convince law, business, journalism or psychology scholars, maybe even all four.
2. Identify the key words of the question and the type of argument needed. Topics A and B require you to support one point of view. If you are asked to discuss an issue, you will have to strike a balance between two opposing sides and deliver a neutral conclusion.
3. Assign a team to be the jury, who should develop assessment criteria for each of the four essay topics. They will judge the rest of the students' essays and give reasons for their decision on whether to award a scholarship.

Step 2 Get a grasp of your topic
1. Brainstorm for ideas. Write down as many as you can find in a limited amount of time. Don't select the most obvious ones right away; note every idea that comes to mind – even those that seem far-fetched at first. Remember: Your essay has to stand out!
2. Structure your ideas. Align them logically, e.g. chronologically, or from more personal to more general ideas. For a discussion, use a list of pros and cons.
3. Exchange ideas with different people in order to broaden your view on the subject. If you choose topic A or B, people who know you well are going to be especially helpful.
4. Do background research on the type of scholarship, the university and the topic, adding relevant facts and examples. If you choose to discuss a topic in your essay, collect quality information on both sides of the argument.

Step 3 Formulate a fitting introduction
Decide which type of introduction resonates best with your audience: an anecdote, a quote or statistics?
Depending on the addressee(s), you might want to define key words.

Step 4 Write the body
1. Establish a clear structure using paragraphs of relatively equal length for each new argument. Underpin it with precise examples and specific evidence.
2. Adjust your choice of words, register and style to the audience. Consult a thesaurus to broaden your vocabulary. Include stylistic devices for emphasis and illustration.
3. Find adjectives and adverbs to describe ideas and actions precisely.
4. Link ideas logically with connectives.

Step 5 Conclude your essay
In your conclusion, link back to the introduction, e. g. the question you asked. In a discussion, end in a balanced assessment of the issue. Your final words need to be chosen carefully because they leave the strongest impression on the readers.

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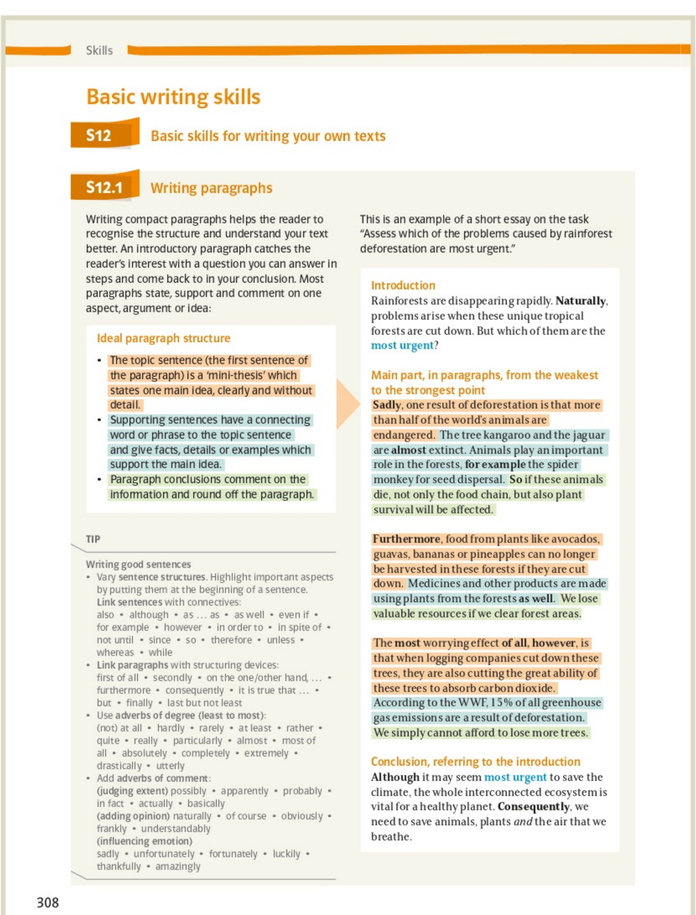
Topic task

Handlungsorientierte, projektartige Aufgabe. Führt inhaltliche Schwerpunkte und Abi skill des Topics zusammen.



Skills

Basic writing skills

S12 Basic skills for writing your own texts

S12.1 Writing paragraphs

Writing compact paragraphs helps the reader to recognise the structure and understand your text better. An introductory paragraph catches the reader's interest with a question you can answer in steps and come back to in your conclusion. Most paragraphs state, support and comment on one aspect, argument or idea:

Ideal paragraph structure
- The topic sentence (the first sentence of the paragraph) is a 'mini-thesis' which states one main idea, clearly and without detail.
- Supporting sentences have a connecting word or phrase to the topic sentence and give facts, details or examples which support the main idea.
- Paragraph conclusions comment on the information and round off the paragraph.

This is an example of a short essay on the task "Assess which of the problems caused by rainforest deforestation are most urgent."

Introduction
Rainforests are disappearing rapidly. **Naturally**, problems arise when these unique tropical forests are cut down. But which of them are the most urgent?

Main part, in paragraphs, from the weakest to the strongest point
Sadly, one result of deforestation is that more than half of the world's animals are endangered. The tree kangaroo and the jaguar are **almost** extinct. Animals play an important role in the forests, **for example** the spider monkey for seed dispersal. **So** if these animals die, not only the food chain, but also plant survival will be affected.

Furthermore, food from plants like avocados, guavas, bananas or pineapples can no longer be harvested in these forests if they are cut down. Medicines and other products are made using plants from the forests **as well**. We lose valuable resources if we clear forest areas.

The **most** worrying effect **of all**, **however**, is that when logging companies cut down these trees, they are also cutting the great ability of these trees to absorb carbon dioxide. According to the WWF, 15% of all greenhouse gas emissions are a result of deforestation. We simply cannot afford to lose more trees.

Conclusion, referring to the introduction
Although it may seem most urgent to save the climate, the whole interconnected ecosystem is vital for a healthy planet. **Consequently**, we need to save animals, plants *and* the air that we breathe.

TIP
Writing good sentences
- Vary **sentence structures**. Highlight important aspects by putting them at the beginning of a sentence.
  Link sentences with connectives:
  also • although • as … as • as well • even if • for example • however • in order to • in spite of • not until • since • so • therefore • unless • whereas • while
- **Link paragraphs** with structuring devices:
  first of all • secondly • on the one/other hand, … • furthermore • consequently • it is true that … • but • finally • last but not least
- Use **adverbs of degree (least to most)**:
  (not) at all • hardly • rarely • at least • rather • quite • really • particularly • almost • most of all • absolutely • completely • extremely • drastically • utterly
- Add **adverbs of comment**:
  (judging extent) possibly • apparently • probably • in fact • actually • basically
  (adding opinion) naturally • of course • obviously • frankly • understandably
  (influencing emotion)
  sadly • unfortunately • fortunately • luckily • thankfully • amazingly

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Skills

Alle wichtigen Skills schrittweise erklärt mit Tipps und *useful phrases* sowie ein **Glossary of literary terms**

Grammar

Grammar

In this short grammar section, you can look up selected difficult grammar points again. The rules and examples will help you to improve your writing and speaking skills.

G1 Tenses and aspect

Recap and basic rules
Tenses are used to express when something happens and to define the impact of an action on the present. **Aspect** refers to a state or regular activity (**simple form**) or focuses on the duration or an event in progress (**progressive form**).

- Example: "The sea level **rises** and **falls** regularly. This process is known as the tide, or tidal activity." The **simple present** expresses facts, ongoing conditions and/or regular activities. It is often used to describe or summarise an action or the content of texts.
- Example: "The ships must not leave the harbour while the tide **is falling**." The **present progressive** stresses the process of a development or an activity.
- Example: "The water **has risen** to its highest point. Let's leave the harbour." Use the **present perfect** for actions/events whose results are still relevant to the present.
- Example: "We **have been waiting** for almost half a day and are happy to set sail again." With the **present perfect progressive** you emphasise that an action/event started in the past and has been happening until now.
- Example: "Yesterday we **stayed** in the harbour." Choose the **simple past** for actions/events which were completed in the past.
- Example: "I **was sitting** on a bench in the harbour and **enjoying** my lunch when a seagull tried to steal my sandwich out of my lunchbox." The **past progressive** stresses an ongoing condition or activity in the past.
- Example: "When the tide **had fallen** to its lowest point, our ship ran aground." Use the **past perfect** for actions/events which happened before another event in the past.
- Example: "After we **had been waiting** for almost half a day, we left the harbour in the evening." The **past perfect progressive** puts the focus on an ongoing condition or activity before another event in the past.
- Example: "When **will** the sailing ship **be leaving** the harbour again?" – "It **will be leaving** this evening at 6 pm." The **future progressive** refers to an activity/event which will be in progress at a certain point of time in the future. It is also used to enquire politely about future plans.

Reflection
Complete the text using the correct tense and aspect.

In the first part the author (1 describe) the huge promise of renewable energy. Setting up windmills and solar panels (2 damage) the environment much less than using fossil fuels or nuclear energy to produce energy. The author (3 explain) that other countries like China or the USA (4 make) the increase of solar and wind power a central part of their political agenda. Over the past few years the number of power plants driven by renewable resources (5 increase) steadily in these countries. The author (6 **wish**) there were more such initiatives in the UK and (7 **warn**) that the British industry of renewable energy is falling behind. In the second part the author (8 outline) the beginnings of the first environmental movements. In the 19th century, when industrialisation (9 reach) its full potential, many people (10 leave) their villages where they (11 live) for generations and (12 move) to the urban centres. Noise and air pollution (13 be) frequent in the cities and some people (14 begin) to worry about the latest technological progress. Never before people (15 see) inventions like the steam train, which (16 **cause**) fears among many of them. Some scientists of the time (17 fear) that travelling at high speed in a steam train would (18 have) a lasting negative impact on the human intellectual capacity.

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Grammar-Anhang

zum Nachschlagen und zur Übung wichtiger Pensen. Nützliche *Classroom methods* und Kartenmaterial finden Sie auch im Anhang.

Symbole und Medien

	Partnerarbeit
	Gruppenarbeit
A1	Verweis auf Audio
V2	Verweis auf Video
D1	Hinweis auf zusätzlich verfügbares *Language worksheet*
MK	Aufgabe mit Schwerpunkt Medienkompetenz (z.B. Online-Recherche)
→	Verweis auf leichtere / Hilfsaufgabe im Practice pool
→	Verweis auf anspruchsvollere Aufgabe / Alternative im Practice pool
→ S14.1	Verweis auf Skills im Anhang
→ G1	Verweis auf Grammatik im Anhang
LANGUAGE	Integrierte *Language*-Aufgabe
	Abi-Skills-Training
	21st century skills

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1. QR-Code scannen oder Link in einen Browser eingeben
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Link
qr.klett.de/LC-Shb-CHH

Abkürzungen

adj/adv	adjective/adverb
AE	American English
↔	antonym
BE	British English
coll	colloquial
e.g.	*exempli gratia* (Lat.) = for example
esp	especially
fml	formal
i.e.	*id est* (Lat.) = that is
infml	informal
n	noun, substantive
pej	pejorative
sb/sth	somebody/ something
v	verb
vs	versus

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Ausgabe für Bayern

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Workbook mit Mediensammlung
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1 Religion, values and norms

Introduction

1 VISUALS

a) Describe the people in the pictures. Discuss if there were any pictures that surprised you or you considered unusual. → S27.1 → ○1

b) We often 'put people into boxes' based on their appearance. Reflect on whether you did this with particular people in the pictures. Discuss whether you would consider your first judgement of the depicted people problematic in retrospect.

MK **2** VIEWING

a) Find and watch the clip *All that we share – Hero film* from The North Alliance and TV2 Denmark online. Describe your first reaction to the video.

b) Reflect on how people use appearance (e.g. clothes, hairstyle) and behaviour to show a sense of belonging and uniqueness. Discuss.

c) Outline what the video tells you about the concept of identity and how we choose the people in our social circle. → S13

d) With a partner, discuss how you define your own identity.

3 ANALYSIS

a) State which of these quotes you find the most inspiring or helpful. → ●2

> You cannot change any society unless you take responsibility for it, unless you see yourself as belonging to it and responsible for changing it.
>
> Grace Lee Boggs, American author and civil rights activist
>
> 1

> Friendship is unnecessary, like philosophy, like art... It has no survival value; rather it is one of those things which give value to survival.
>
> C.S. Lewis, Irish author and Christian
>
> 2

> Church is not an organization you join, it is a family where you belong, a home where you are loved, and a hospital where you find healing.
>
> Nicky Gumbel, British-American priest and author
>
> 3

> I learned that if I didn't define myself for myself, I would be crunched into other people's fantasies for me and eaten alive.
>
> Audre Lorde, American writer, professor and philosopher
>
> 4

b) Explain what the quotes reveal about what is especially important to the authors.

c) Discuss whether we are inevitably influenced by the conditions or circumstances of the society we live in. Give examples.

4 VISUALS

a) The pyramid depicts US psychologist Abraham Maslow's 'hierarchy of needs'. Assign these terms to the five levels and describe what each level represents in your own words. → ○3

> self-esteem • physiological needs • love and belonging • self-actualisation • safety needs

b) Reflect what level(s) of need you usually focus on. Discuss whether any needs in your daily life are missing in the pyramid.

c) Assess where you would draw the line between the minimum requirements for a decent life and non-essential conveniences. → ○4

Living together

Values and norms

Values describe a set of principles for moral, ethical, religious and social behaviour. They are based on what is considered important by individuals in a society. Basic social values include honesty, respect, empathy, loyalty, kindness and generosity. The importance assigned to these values may vary greatly between individuals.

Norms describe the socially acceptable way to carry out an action. Saying "thank you" for favours, not stealing, helping people in need, or not intentionally hurting anyone are some examples of social norms that make living together easier. Norms may differ between societies and countries.

While norms are specific instructions on how to act in a society, values are general guidelines for desirable behaviour. A shared set of values and norms forms the foundation of a society. Not conforming to existing norms can cause an individual or a group to become marginalised or disfavoured. For example, in many parts of the world, there is discrimination against ethnic minorities, people with a certain religious affiliation or those with divergent sexual orientations and gender identities.

Nevertheless, values and norms are in a constant state of flux and can be adapted to fit the times. Norms can be more rapidly modified than values, which persist for longer, although the importance people give to them at a certain time varies. New generations often challenge the norms and values of older generations by reacting to new situations in the world. Some norms withstand these changes and are passed on from one generation to the next, while others are amended. Especially areas like fashion, relationships, gender roles and ecology have seen shifts in norms over the years.

1 SPEAKING

a) Discuss whether people's values and norms are influenced by their social background.

D1 b) Choose one of the areas mentioned in the last sentence of the text and find out which shifts in norms have taken place. → S31

Volunteering and charity

Volunteering has always been a very highly valued asset in the US, where in 2021 around 23 % of Americans volunteered formally in an organisation and 51 % informally, e.g. by helping neighbours. These numbers are even surpassed by the UK, where around 30 % of the adult population volunteered formally and 54 % informally in the same year. Older people are more often in a position to contribute financially to charities, while NGOs, churches and numerous charitable organisations enable young people to broaden their horizons, learn about different cultures and develop empathy for human beings who are struggling in different social settings.

Europeans or North Americans who do voluntary work like teaching or construction in the Global South are often accused of 'white saviourism', as their actions seem to imply that the locals are unable to solve their own problems without the help of superior outsiders. This 'saviourism' may also occur within a country or region.

However, large-scale engagement by volunteers and charitable organisations can help to reduce inequality, alleviate the effects of poverty and provide much-needed aid in catastrophic situations.

2 RESEARCH Research 'white saviourism' and the reasons why it is considered problematic. → S31

3 SPEAKING Explain your views on the accusation of 'white saviourism'. State if you would do volunteer work in the Global South despite the criticism and justify your answer.

Religion in the UK

The main denomination in Great Britain is the Church of England. It was established in 1534 as the state church by King Henry VIII, who separated from the Catholic Church so he could divorce his wife. The Church of England has around 26 million members today, with the Archbishop of Canterbury being the principal spiritual leader.

The Church of England (C of E) belongs to the Anglican Communion, which is a union of Anglican churches all around the world and has more than 85 million members in around 165 countries. Religion and politics are closely intertwined in many parts of the UK. Currently, 26 of the 779 seats in the House of Lords are automatically reserved for Anglican bishops.

The 2021 UK census shows that the number of Britons with no religious affiliation has increased to 37.2 % compared to 25.2 % in 2011. At the same time, the number of Muslims and Hindus has risen. London is the most religiously diverse region of England with people of Christian, Muslim, Hindu, Jewish, Sikh, Buddhist and other denominations living there. Many educational institutions and public places such as hotels, hospitals, airports and motorways now provide prayer rooms for private worship of any faith.

Religion in the US

Many of the first European settlers in the US wanted to escape religious persecution. Hence, the First Amendment to the Constitution not only guarantees the free exercise of religion, but also a clear separation between church and state. As a result, congregations developed independently from one another and the number of different churches and sects in the US today is vast.

The Puritans were an influential religious group that had split away from the Church of England and arrived in North America in the 17th century. They placed great emphasis on personal piety and purity of worship according to their scriptures. Today, the teachings of many evangelical churches share similarities with early Puritan values.

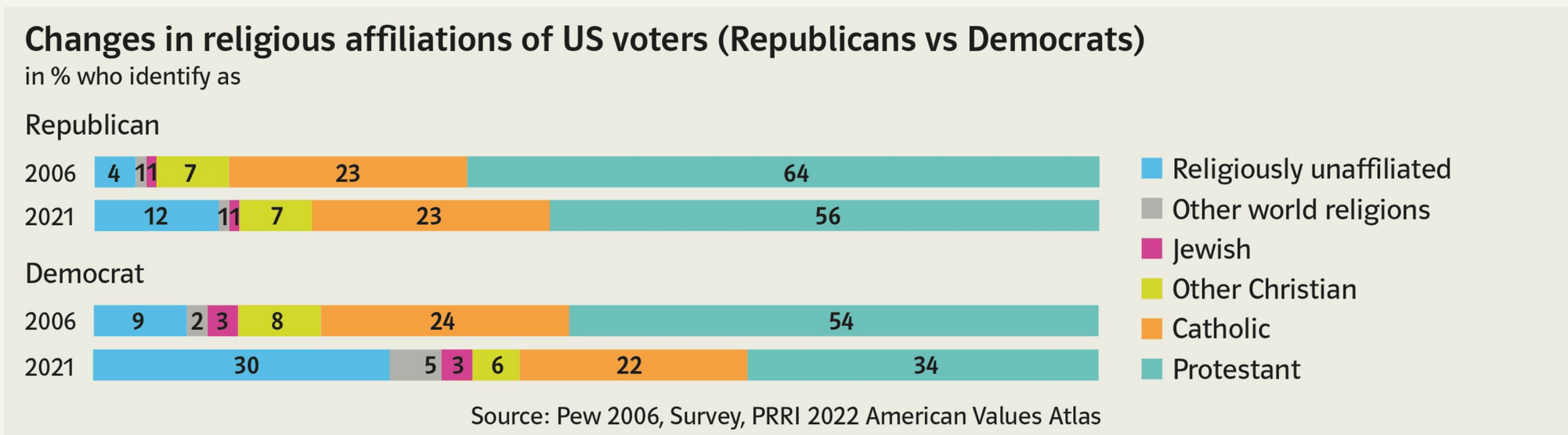
While the vast majority of people living in the US today are Christian, their numbers are declining. The number of people who claim to be religiously unaffiliated (belonging to no specific religion, yet potentially believing in a God) or atheists (not believing that there is a God) is rising significantly. Nevertheless, Christian beliefs have had a major influence on daily life in America. US currency has "In God we trust" written on it, children recite the Pledge of Allegiance ("one Nation under God") and politicians are sworn into office while placing their hand on the Bible. Political decisions on issues like abortion and the rights of the LGBTQ+ community are often made citing religious convictions.

4 COMPREHENSION

a) Outline and compare the role that religion has played and still plays in the UK and the US. → S13

b) Describe what the situation is like in Germany.

5 VISUALS Describe and analyse the chart. Then discuss to what extent it describes ongoing changes in American society. → S26.1



Reading

Step 1 A general thought on reading

Regardless of whether you are reading for fun or for an academic purpose, you should always read in an atmosphere that enables you to become immersed in your reading material.

Step 2 SQ3R

SQ3R is a reading technique that stands for **survey, question, read, recite, review**. As with most reading techniques, its purpose is to get you to interact with the text, thereby deepening your understanding of the text and improving your ability to remember its content. In the following, you will go through a journal article from *Psychology Today* using the various steps of the reading technique.

1 **BEFORE YOU START** The first step is **survey**. It asks you to go over your reading material quite quickly (skimming). Make sure to get a good overview of your text, regardless of its length (it can also be an entire book), by looking for headings and subheadings, pictures, graphs etc.
For example, this text deals with belonging in general and how belonging develops at various stages in your life in particular. Read the subheadings and brainstorm what makes you feel like you belong at the various stages in life.

The lifelong importance of belonging

The innate need to seek out meaningful social connections and bonds with others is an enduring and persistent human characteristic throughout life.

Humans are social creatures. Most people have a deep desire to connect with others – not just as peers, co-workers, acquaintances, or Facebook "friends," but deeply and intimately. We long to feel valued and supported. We long to share our thoughts, emotions, and life with others. And we long to feel needed by others. These desires reflect a fundamental human need to not only be in the physical or digital presence of others but also to belong with them. Studies find that a sense of belonging is associated with numerous beneficial outcomes, whereas a broken sense of belonging increases the risk for psychological and physical dysfunction. Where does belonging come from, how does it unfold over life, and what impact does it have at different stages of our lives?

Early roots of belonging
From an evolutionary perspective, there are clear advantages to connecting with others. Tribal bonding increased the probability of finding food, provided protection from predators, and enabled reproduction. The innate motivation for connection is deeply embedded in our biological makeup. Belonging begins before birth, through the psychophysiological connection that occurs between the mother and growing embryo. Parents that have experienced the loss of a baby or the inability to conceive can testify to the connection between parent and child and the sometimes unimaginable pain that comes with the absence of this bond. After birth, infants could not survive without the care of parents or caregivers. Evidence for social cognition can be found as early as 2 weeks. From 6 to 8 weeks, parents generally observe social behaviour in their new infants – smiling, reciprocal verbal exchanges, and joint attention. These early social signs suggest a desire to connect with others and form social relationships. In cases where these early social milestones do not occur, it increases the risk for poor social relationships in childhood. Sadly, the starkest evidence for our need to connect in infancy comes from studies on trauma and disorganized attachment. Poor attachments during early childhood increase risk for long-term negative outcomes, including poor social skills, lack of emotional regulation and coping skills, and increased risk of mental health issues.

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1 **innate** natural, inborn 3 **persistent** lasting a long time 7 **acquaintance** *Bekannte(r)* 15 **associated with** related to, connected to 24 **bonding** process of forming a relationship 25 **predator** animal which kills and eats other animals 32 **to conceive** to become pregnant 32 **to testify** to give proof 40 **reciprocal** given and done in return 51 **coping skills** skills to reduce stress and defuse tension

Belonging in childhood

In early childhood, children begin to develop prosocial behaviors and an understanding of the self in relation to others. From 14 to 18 months, children begin to engage in helping behavior. Preschoolers begin to follow social norms and model their behaviors after caretakers, peers, and others they observe, signaling a need to belong and feel included. During this age, developmental disruptions can impact the extent to which social bonds are successfully created. The social difficulties experienced by individuals with Autism Spectrum Disorder (ASD), for example, do not necessarily indicate an unwillingness to connect, but rather a lack of understanding and ability to use the complex and often nuanced social rules that are often taken for granted. The early years are important for developing social skills that help buffer losses throughout life. Focusing on belonging during the early years and at school provides a proactive approach towards fostering positive transitions into adulthood and beyond.

Typical developing children begin to develop an understanding of the thoughts, feelings, and intentions of others around age 5. This builds a foundation for empathy, acceptance, and tolerance of others. Children are often quick to understand peer approval and inclusion once they start school. Sadly, social patterns of rejection can become entrenched early. Schools are an important sphere of belonging for children at this stage. Among the most important relationships to emerge outside of the home during childhood include those with peers and those with teachers.

Adolescence

From late childhood through adolescence, peer groups increasingly become a dominant part of life, providing opportunities for belonging and social identity, but also the risk of rejection and ostracism. Teachers play a critical role in supporting a sense of belonging and connection to learning. Although conflict with parents tends to increase, parents provide an important foundation and source of support. The adolescent brain undergoes significant changes, which intersect with the developing sense of one's identity. Social isolation and exclusion experienced in childhood and adolescence can affect psychosocial adjustment and transitions into adulthood.

Belonging in adulthood

Across adulthood, relationships play an important role in physical and mental health, although the sources of belonging often become disrupted, shift, and evolve. Societal changes; shifting social roles, networks, and expectations; and increased responsibilities influence the way we form bonds and friendships. The desire for intimacy increases and romantic relationships are common. For many, roles shift from being part of one's family of origin to starting and raising one's own family. For parents, a tug of war can occur between work pressures and family life. Friend and social groups evolve from connecting around common social interests to connecting around common familial interests. Disruptions in social patterns (e.g., trauma, insecure attachment, victimization, ostracism) that occurred through childhood and adolescence can re-emerge, straining relationships and increasing the risk for poor mental health. [...]

Conclusion

Human connections are important across the lifespan. They begin early, constantly evolving, and extend through old age. They are impacted internally through human development, externally through changing social landscapes, and are dynamically impacted by interactions with and responses from others.

Kelly-Ann Allen and Peggy Kern, *Psychology Today*, 2019

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62 **to impact** to affect, to influence 68 **nuanced** slightly different 69 **to take sth for granted** to assume that sth is true without questioning it 73 **to foster** to develop, to encourage 82 **entrenched** firmly established 84 **to emerge** to appear, to become visible 91 **ostracism** exclusion 97 **to intersect** *here:* to have an effect on each other 113 **tug of war** a contest in which two teams pull against each other at the opposite ends of a rope *(Seilziehen)* 120 **to strain** to put pressure on

2 BRAINSTORMING The second step is **question**. It asks you to formulate questions about the text as a whole and about various parts of the text. Sum up each paragraph in one sentence and then turn your sentence into a question.

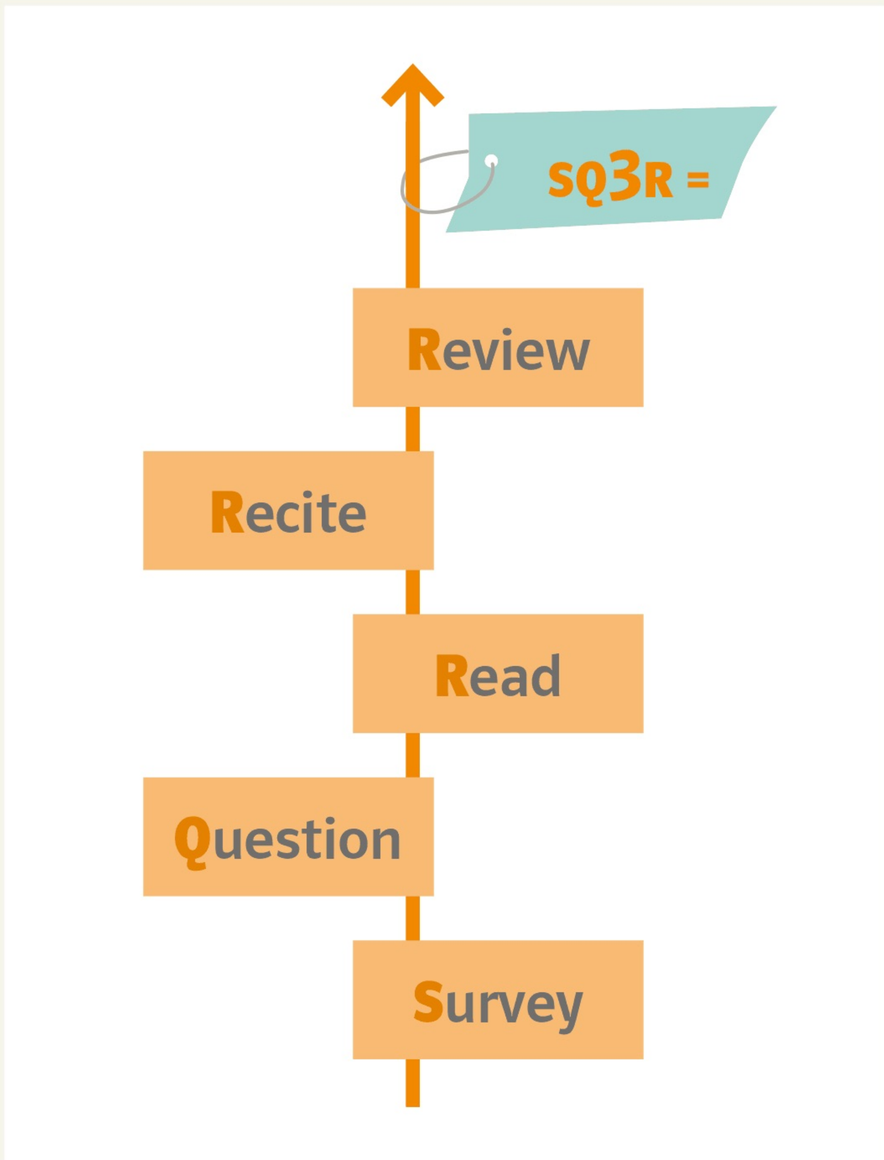
3 COMPREHENSION The third step is **read**. It asks you to find an answer to your questions.

4 COMPREHENSION The fourth step is **recite**. It asks you to write down the answers to your questions, preferably in your own words. Use key words.

5 COMPREHENSION The final step is **review**. It asks you to go over your questions again after some time has passed. Can you still answer them? What have you learned in the meantime that you can relate to the text?

Step 3 Reading faster

There is always a trade-off between speed and comprehension. So when you push your reading speed, the price you pay is comprehension. However, an experienced reader knows which sections of a text need more attention, which need re-reading and which sections can be skimmed or skipped altogether. In addition to that, good articles are usually written in a well-structured manner, i.e. each paragraph is used to develop one argument. The first sentence of the paragraph states the idea, the following sentences develop and support the idea and the final sentence sums up the paragraph. Therefore, focusing on the first and last sentence of a paragraph can save you a lot of time. Finally, you can try using your finger as a pacer to increase your reading speed, but depending on your purpose of reading, you should always re-read sentences you did not quite understand.



6 COMPREHENSION Have a look at the first and last sentence of each paragraph in the given article and see how they relate to the corresponding subheading.

Step 4 Standardised language for tasks

In your exams, you will come across so-called standardised language for tasks *(Operatoren)*. The first task in your reading comprehension usually asks you to describe, outline or summarise. What these tasks all have in common is that you are supposed to write a coherent and structured text, and the SQ3R method can help you with that. → S33

Describe asks you to give a detailed account of what somebody or something is like. Therefore, the scope is rather narrow.

Outline asks you to give the main features, structure or general principles of something. It focuses on structure and requires a rather selective approach.

Summarise or **sum up** asks you to give a concise account of the main points or ideas of a text, issue or topic. Therefore, it requires a rather comprehensive approach.

7 COMPREHENSION

a) Describe the importance of belonging in childhood.
b) Outline the problems that can arise from not belonging.
c) Summarise the given article. → S13

A Making a way

Luna

1 **BEFORE YOU START** List things and activities you associate with the term 'night'. From your knowledge of books and films, you know that people sometimes take on a different identity at night. Talk to your partner about such an example and explain the transformation these people undergo. → ● 5

Luna has a secret that only her sister Regan knows about. Her parents are not willing to accept her for who she is, so she can reveal her true identity only at night. Read this extract from the beginning of Julie Anne Peters' novel *Luna*.

It was the feel of her presence in my room that woke me – again. I rolled over in bed and squinted at the clock on my nightstand. "What time is it?" My voice slurred. The blurry numbers came into focus. Two thirty-three. "Two thirty-three? Don't you ever sleep?"

She didn't respond.

I scooted my pillow against the headboard to sit up, see what she was doing. "What is *that*?" I asked.

"Like it?" She shimmied in front of the mirror. The layered fringe on the dress she was wearing swayed in waves. "It's an old flapper dress I found at Goodwill," she said. In her stockinged feet, she performed a little Charleston for me. "It's vintage. Totally retro. Don't you think? I'm wearing this baby to prom."

I snorted. Her eyes met mine in the mirror and sobered me fast. She couldn't be serious.

Examining the length of herself, she hooked her long hair over her ears and wiggled her hips again. She'd chosen the blond wig tonight. It wasn't her favorite, since she thought it made her look cheap. Like a slut. It did go well with the red dress, though. She caught me looking at her and smiled. "I'm going to run for prom queen, too."

I burst into laughter, then clapped a hand over my mouth to smother the sound. Wouldn't want to wake the parental units upstairs.

She wasn't laughing.

She was joking. Wasn't she? "Lia –"

"*Luna*," she said. "I've taken the name Luna." Her eyes fixed on mine. To gauge my reaction, I guess. Or seek my approval. What did it matter what I thought?

"Why change?" I yawned. "You've always been –"

"Lia's too close. Lia Marie. It's just too close." She crossed my bedroom, blazing a trail through the layer of clothes and other crap on my floor. As she passed under the window, she stopped and pivoted. The moon cast an eerie glow through my basement window. A spotlight. A spray of luminescent beams.

"Luna," she repeated softly, more to herself than me. "Appropriate, wouldn't you say? A girl who can only be seen by moonlight?"

Exhaustion overwhelmed me suddenly. Or my weariness of it all. "Go to bed, Luna." I snuggled down into my comforter and punched my pillow, willing myself back to sleep. It'd take me hours to drift off again, especially if she stayed to do her makeup. And she would.

2 **to squint** to look with the eyes partly closed
2 **to slur** to speak unclearly
7 **to shimmy** to move like a dancer
8 **flapper (dress)** a popular dress among young and progressive women in the 1920s
8 **Goodwill** thrift store
11 **to snort** to make a sudden sound through one's nose
11 **to sober** to become serious
17 **to smother** to suppress
21 **to gauge** [geɪdʒ] to assess
22 **approval** agreement, consent
28 **to pivot** to twist, to turn in a circle
30 **luminescent** [ˌluːmɪˈnesnt] shining
36 **comforter** thick bed covering

I studied her through a slit eye. Something was different. A change had come over her. Nothing physical. More a shift in her cosmos – or maybe a crack.

"I can see your bra straps," I told her. "You need to buy a strapless."

"Really?" She twisted her head to peer over her shoulder. "Do you have one?"

"Get real. Even if I did, you're not wearing my underwear."

"It wouldn't fit anyway. I'm at least a C cup."

I blew out a puff of air. "You wish." Rolling over, I muttered, "You're such a freakshow."

Her hair splayed across my pillow, tickling my face. "I know," she murmured in my ear. "But you love me, don't you?" Her lips grazed my cheek.

I swatted her away.

As I heard her slog across the floor toward my desk – where she'd unveiled her makeup caddy in all its glory – a sigh of resignation escaped my lips. Yeah, I loved her. I couldn't help it. She was my brother.

From: Julie Anne Peters, *Luna*, 2004

50 **to swat** to hit sth (*esp* an insect)

51 **to slog** to walk slowly, to drag oneself

2 COMPREHENSION

a) Talk about your initial reaction to the story, especially the ending, with your partner.

b) Describe Luna's appearance and state why she changed her name. → S7 → ● 6

3 ANALYSIS Compare the way Julie Anne Peters describes Luna and Regan's (the narrator's) state of mind. Explain why nighttime is so important to Luna.

V1 **4 VIEWING** → S28

a) Watch Lee Mokobe's performance about what it feels like to be transgender and summarise their ideas.

D2 b) Examine which existing values or norms in society Lee Mokobe criticises.

5 CREATIVE TASK Imagine that Luna gave a similar speech to Lee Mokobe's. Explain how you think she might deliver it. Write a speech that Luna could give, considering her current situation and the lack of support from her parents. → S15, S18

Making a difference

FACT FILE

Midterm elections
The president of the US is voted into office for a four-year term. After two of these years, midterm elections are held. Votes are cast by registered voters above the age of 18 to elect members of Congress, which is made up of the House of Representatives and the Senate. Midterms are very important as they decide which party holds the majority in Congress. The party in control has a high influence on a president's ability to accomplish his political agenda.

6 MEDIATION Together with three other European schools, your school is involved in a cross-border joint project on youth and politics that focuses on the political interests and activities of Generation Z. Your contribution is to write an article based on the information in the text in which you report on how Gen Z is seen in the US and to what extent it is politically active. Remember: Gerunds and participles will make your text sound more formal. → S25

„Das Leben ist wild!". Mit diesen Worten feierte der 25-jährige Maxwell Frost seinen Wahlsieg bei den US-amerikanischen Zwischenwahlen in dieser Woche. Er war in Florida für die Demokraten angetreten und wird Anfang kommenden Jahres als erster

Kandidat der Generation Z für die Demokraten im US-Kongress sitzen. „Die Perspektive, die ich als junger Mensch, als junger Schwarzer, und als junger Schwarzer Latino aus dem Süden mitbringe, ist wichtig“, sagte Frost in einem Interview mit der New York Times. Der junge Demokrat ist Teil der Gen Z, der zwischen 1997 und 2012 geborenen Generation, die in der allgemeinen Wahrnehmung diverser ist als Generationen zuvor. Er gehört einer Generation an, die politisch aktiv ist, sich um die eigene Zukunft sorgt, und die sich für ihre Rechte einsetzen will.

Doch wie viel Einfluss hatte Gen Z bei Wahlen in den USA? Laut Auswertungen [...] hat die hohe Wahlbeteiligung junger Menschen bei diesen Zwischenwahlen das Ergebnis entscheidend beeinflusst. Traditionell beteiligen sich viele junge Menschen bei Zwischenwahlen eher nicht. Dieses Mal scheint es anders zu sein. Mit 27 Prozent Wahlbeteiligung bei Menschen zwischen 18 und 29 Jahren handelt es sich um die wahrscheinlich zweithöchste Beteiligung in 30 Jahren. [...]

Viele junge Menschen in den USA würden nicht entlang der Parteilinien wählen, sondern für die Themen, die ihnen am Herzen liegen, meint Ava Mateo, Geschäftsführerin der ausschließlich von Jugendlichen geführten Nichtregierungsorganisation 18byVote. „Es gab viele Themen auf den Wahlplakaten, die jungen Leuten wichtig waren“, sagt Mateo gegenüber der DW. Die 24-Jährige hatte in den Monaten vor der Wahl mit hunderten jungen Menschen gesprochen und sich für Aufklärung eingesetzt, wie, wann und warum sie wählen sollten. Sie hebt besonders die Bedeutung von lokalen Wahlen hervor. „Diese Möglichkeit, direkten Einfluss auf die Gesetzgebung zu nehmen, hat junge Menschen wirklich motiviert, sich an den Wahlen zu beteiligen.“

Eines der wichtigsten Themen, das in einer Reihe von Bundesstaaten sogar direkt auf dem Stimmzettel stand: reproduktive Rechte und der Zugang zur Abtreibung. Die Mehrheit der jungen Menschen lehnt die Entscheidung des Obersten Gerichts der USA (Supreme Court) ab, das Ende Juni ein Grundsatzurteil aufhob, in dessen Folge es vor 50 Jahren zu einer weitgehenden Freigabe von Abtreibungen gekommen war. [...]

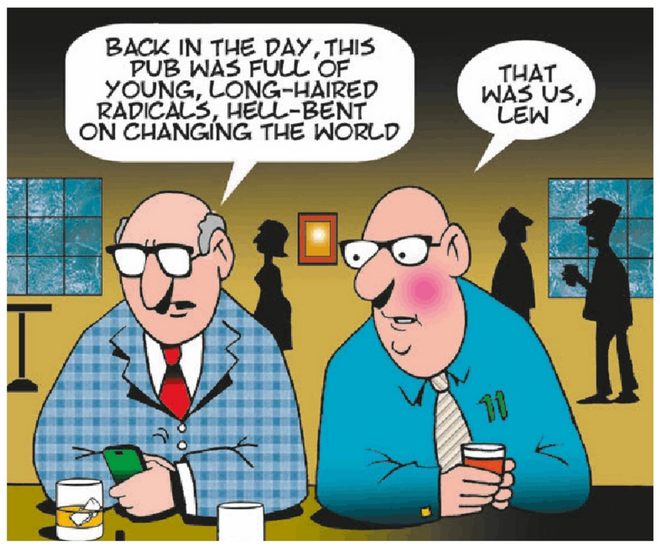
„Wir wollten zeigen, dass unsere Stimmen etwas bewirken können, und dass wir als Bevölkerungsgruppe wichtig sind“, erklärt Mateo, die selbst zu Gen Z gehört. Dies betraf eine Reihe von Themen. Neben Abtreibungsrechten waren jungen Menschen laut einer Analyse des Institute of Politics der Harvard Kennedy School vor der Wahl Klimaschutz, Schutz der Demokratie und Inflation besonders wichtig. Jungen Menschen, die eher republikanisch wählen, war bei den Zwischenwahlen laut derselben Auswertung die Wirtschaft besonders wichtig. „Wir wollen Veränderung“, erklärt Mateo. Für sie sei Gen Z eine Generation, die sich Gehör verschaffen und Blockaden lösen wolle. „Wir wollen Wege finden, wie Menschen zusammenkommen und Lösungen finden können, anstatt in dieser Art Untätigkeit zu verharren, wie wir es schon seit langer, langer Zeit in der amerikanischen Geschichte getan haben.“ Gen Z macht etwa 20 Prozent der gesamten Bevölkerung aus. Noch ist über die Hälfte der Generation nicht alt genug, um zu wählen. Doch Experten gehen schon jetzt davon aus: Diese Generation wird sich in Zukunft immer mehr Gehör verschaffen wollen. (522 words)

Silja Thoms, *Deutsche Welle*, 2022

7 RESEARCH → S31

a) Do some research and compare the standing, political engagement and values of Gen Z in Germany to the results from your article.

b) Using the cartoon as a starting point, discuss whether (and what kind of) conflicts might arise between the generation you belong to and your parents' generation. → ●7



When GoFundMe gets ugly

1 BEFORE YOU START Conduct research about fundraising in the US. Explain the role it plays in US society and where the money comes from. → S31

Chauncy is a Black teenager from Memphis, where he grew up in a disadvantaged neighbourhood. His encounter with Matt, a white man from a more privileged part of the city, changed things for both of them.

In June 2016, Chauncy Black rode the bus from his home in South Memphis to one of the city's whiter, wealthier neighborhoods. The 16-year-old helped his grandmother pay the bills by doing odd jobs for neighbors, and on this afternoon he was headed for the rich-person Kroger supermarket to try something new: approaching shoppers who'd just bought hundreds of dollars' worth of groceries and offering to take their bags to the car for a few bucks. It had seemed like a good idea, but in practice it was dispiriting. People ignored him; they wouldn't even look him in the eye. Sometime after 9 p.m., Chauncy filled a box with a dozen donuts and approached a tall white man in his 30s. In exchange for buying him this "dinner," Chauncy told the guy, he'd carry his groceries. Matt White bought Chauncy the donuts – and cereal and peanut butter and toothbrushes and frozen vegetables, too. "All the while we talked and he told me how he makes straight A's in school and is trying to get a job to help his mom pay rent," Matt posted on Facebook the next day. Matt drove Chauncy (and the sacks of groceries) home. "When we got to his house I was truly humbled. He wasn't kidding. He and his mom had nothing," Matt wrote. "I thought I was going to cry. As we unpacked the food into their kitchen, you could see the hope coming back into Chauncy's eyes. He knew he wasn't going to be hungry. He looked like a kid again."

Like Chauncy, Matt was born and raised in Memphis, albeit in a different milieu. He was the son of a successful medical-malpractice attorney and a homemaker. In 2008, when Matt was in his early 20s, his father was diagnosed with cancer; three months later, he died. Matt says he spiraled out of control. "I had no Lord anymore," he told me. He had a day job in the music industry and dealt party drugs at night. One morning after a bender, Matt said, he nearly ran his car off the road and, believing he'd been saved by divine intervention, decided to offer his life up to God. In this chance encounter with a teenager, Matt again felt the stirrings of the Holy Spirit. He was certain he was doing God's will when his Facebook post began racking up shares and likes. Strangers offered Chauncy's family furniture, food, and an air conditioner. And then someone suggested that Matt start a GoFundMe page for Chauncy. Matt called the campaign "Chauncy's Chance" and set its goal at $250 – enough to buy a lawn mower so Chauncy could start a landscaping business. Within a few hours he'd hit the target. By the end of the night, the fund had doubled, and then it quickly doubled again. Watching the money grow was intoxicating; Matt wondered how long the explosion of charity would last. [...]

Matt White had an intuitive grasp of how to attract donors to Chauncy's Chance. In a world inundated with bad news, people want something that makes them feel hopeful. They also like to become part of an unfolding story that seems to promise a happy ending in the not so distant future. Matt's depiction of Chauncy – the poor, hardworking teen with a thousand-watt smile – neatly fit these requirements.

Matt, a classically handsome singer-songwriter who usually wears his long brown hair in a bun, offered emotional progress reports about the status of Chauncy's fund, sometimes more than once a day: "My heart is going to explode. People just keep giving and giving to this family and it is almost too much for me to take in." He wrote at length about Chauncy and his family's poverty and work ethic, and the young man's desire to better himself. When a local dentist donated a set of dentures for his grandmother

5 **groceries** food and essentials you can buy in a supermarket
6 **buck** slang word for a dollar
7 **dispiriting** depressing, disappointing
14 **to be humbled** to feel you have been too arrogant or thoughtless/ that sb else is more of a hero than you
18 **albeit** although
18 **milieu** living conditions (e.g. home type, income, family and social support)
19 **medical malpractice attorney** lawyer who helps people sue doctors for wrong treatment
19 **homemaker** US term for a mother who stays home and looks after the family
23 **bender** drug or alcohol excess
24 **divine intervention** lucky escape with the help of God
25 **stirring** awakening
35 **inundated** overflowing
44 **dentures** false teeth

Barbara Martin, who'd raised him since he was a baby and whom he calls his mother, Matt filmed her getting them fitted. He posted photographs of the spot where Chauncy and Barbara had fashioned beds out of blankets because they couldn't afford furniture. He uploaded recordings of his phone calls with Chauncy to SoundCloud. ("I'm sorry you have to sleep on the floor again tonight, man. We're going to take care of that as soon as possible. Mind your manners, be polite, work hard – it'll pay off.") Within a week, the campaign collected more than $10,000; after a local reporter covered the story and it got picked up nationally, the take topped $100,000.

In the heady first weeks, when the money was pouring in, Matt learned more about Chauncy's situation from Barbara – namely, how his birth mother had struggled with addiction, leading Barbara to take custody of Chauncy and six of his siblings. Matt glided quickly over that information on GoFundMe, however. He wanted to keep things upbeat. [...]

After Chauncy, Matt kept creating GoFundMes. He likened his work to a ministry: "God has given me so much revelation – I can look at a GoFundMe campaign and tell whether it's going to activate within someone the key to unlock the gift of giving. I have a sixth sense for it." He collected more than $36,000 for a blind Vietnam War veteran, "The Can Man," who turned out to not be a veteran after all. (Matt blamed the falsehood on a genetic disorder that left the Can Man with "traumatic hallucinations ... so severe that they would appear no different from reality"; he told me that he offered to return donations, but no one asked for a refund.) Next, he took on a single mom and her two kids who were living out of their car in Arizona; that campaign raised $6,335, a sixth as much as the Can Man fundraiser had. When the money wasn't enough to get the family back on their feet, Matt launched a second campaign for them; that one raised half as much as the first. He said he's fallen out of touch with the family but hopes they're doing well . [...] People still ask him to create GoFundMes. "They think I have the Midas touch." He usually declines, but every once in a while the Holy Spirit falls on him and he agrees, he said, though mostly he just sends a gift card –"because GoFundMe can go viral, and that makes things difficult." [...]

Rachel Monroe, *The Atlantic*, 2019

50 **to mind your manners** to behave well
52 **take** (noun) income, money collected
53 **heady** exciting
55 **to take custody of sb** to take responsibility for sb, to provide a home (or police: a prison cell)
58 **ministry** religious work
59 **revelation** 'lightbulb moment', *Offenbarung*
71 **to have the Midas touch** to be phenomenally good at raising/earning money (from the ancient Greek myth: Everything King Midas touched turned into gold)

2 COMPREHENSION

a) Describe Matt's motivations behind his decision to launch a campaign for Chauncy.
b) Outline the criteria that made Chauncy's Chance so successful according to the author.

3 LANGUAGE

a) Collect words and phrases from the text that are related to money and finances.
D3 b) Look at the grammar section on gerunds, infinitives and participles. Then write five sentences assessing Chauncy and Matt's behaviour, using your vocabulary. → G3

4 ANALYSIS

a) With a partner, analyse the language choices that influence the readers' views on Matt and Chauncy, their particular crowdfunding story and crowdfunding as such. → S7, S10
b) Examine what other criteria motivate people to help other people. Consider Matt's following campaigns that were not as successful as Chauncy's Chance.

5 EVALUATION

a) Assess what the success or failure of crowdfunding campaigns reveal about which values are important, specifically in US society.
b) Starting with the quote "Mind your manners, be polite, work hard – it'll pay off" (l.50), evaluate Chauncy and Matt's relationship and the possible power dynamics.
c) Assess the pros and cons of donating by one click.
d) Do some research on how Chauncy's life developed after the campaign. Assess whether the campaign had long-term benefits for Chauncy. → S31

Critical thinking

Critical thinking is a skill that is highly sought-after by employers today and it is also extremely important for citizens in a democracy. But it is more than just the ability to think logically. Critical thinking means that you do not take information, ideas or arguments for granted but question and evaluate them so that you can make reliable judgements. It is also about questioning your own biases. In essence, critical thinking is about learning **how** to think rather than **what** to think.

1 BRAINSTORMING

a) Which of the following do you need for critical thinking?

b) Explain why you think they are important.

2 REFLECTION

a) Think about the following questions and make notes. Then share your ideas with a partner.

- Which core values guide you in your daily life?
- How do these values influence the goals and ambitions you have for the future?

b) Which values do you think are important for a just and fair society? As you discuss your ideas in small groups, consider whether these values can be universally agreed on or whether there might be differing perspectives.

Remember to actively listen to each other's point of view, reserve judgement and reflect on your own biases.

3 VISUALS

Speculate on **what** the following photo shows and **when** and **where** it was taken. How did you proceed in answering these questions? Did you both come up with the same conclusion? If not, what led you each to reach your conclusion?
→ S27.1

4 AWARENESS

a) Think about a recent conversation or post on social media in which someone passed on a piece of information or news. Then answer the following questions:

1. **Who** told you? Do you trust this person to know what they are talking about?
2. **What** did they pass on? Did they pass on facts or opinions? Did they give you the whole picture?
3. **Where** did you hear it? Did other people have a chance to answer or to give a different account?
4. **When** did they pass it on? Was the timing important?
5. **Why** did they pass it on? Did they have anything to gain by passing it on? Were they trying to harm someone by doing so?
6. Did you check what they had said afterwards? To what extent do you think that was necessary?

b) In which situations is the ability to think critically most important? Share your thoughts with a partner

B Religion – then, today and tomorrow

The ultimate truth?

1 **BEFORE YOU START** Think about who or what formed your own set of values. With a partner, discuss the things that have given you hope and guidance in your life. → ○8

Goubert Salai, Puducherry

All sixteen-year-olds have secrets, don't they? But fate decided that my parents and I and the three wise men, as I shall call them, should meet one day on the Goubert Salai seaside esplanade and that my secret should be outed. [...]

After the "Hellos" and the "Good days", there was an awkward silence. The priest broke it when he said, with pride in his voice, "Piscine is a good Christian boy. I hope to see him join our choir soon."

My parents, the pandit and the imam looked surprised.

"You must be mistaken. He's a good Muslim boy. He comes without fail to Friday prayer, and his knowledge of the Holy Qur'an is coming along nicely." So said the imam.

My parents, the priest and the pandit looked incredulous.

The pandit spoke. "You're both wrong. He's a good Hindu boy. I see him all the time at the temple coming for darshan and performing puja."

My parents, the imam and the priest looked astounded. [...]

Lord, avert their eyes from me, I whispered in my soul. All eyes fell upon me.

"Piscine, can this be true?" asked the imam earnestly. "Hindus and Christians are idolaters. They have many gods."

"And Muslims have many wives," responded the pandit.

The priest looked askance at both of them. "Piscine," he nearly whispered, "there is salvation only in Jesus."

"Balderdash! Christians know nothing about religion," said the pandit.

"They strayed long ago from God's path," said the imam.

"Where's God in your religion?" snapped the priest. "You don't have a single miracle to show for it. What kind of religion is that, without miracles?"

"It isn't a circus with dead people jumping out of tombs all the time, that's what! We Muslims stick to the essential miracle of existence. Birds flying, rain falling, crops growing – these are miracles enough for us."

"Feathers and rain are all very nice, but we like to know that God is truly with us."

"Is that so? Well, a whole lot of good it did God to be with you – you tried to kill him! You banged him to a cross with great big nails. Is that a civilized way to treat a prophet? The prophet Muhammad – peace be upon him – brought us the word of God without any undignified nonsense and died at a ripe old age."

"The word of God? To that illiterate merchant of yours in the middle of the desert? Those were drooling epileptic fits brought on by the swaying of his camel, not divine revelation. That, or the sun frying his brains!"

"If the Prophet – p.b.u.h. – were alive, he would have choice words for you," replied the imam, with narrowed eyes.

"Well, he's not! Christ is alive, while your old 'p.b.u.h.' is dead, dead, dead!"

The pandit interrupted them quietly. In Tamil he said, "The real question is, why is Piscine dallying with these *foreign* religions?"

The eyes of the priest and the imam properly popped out of their heads. They were both native Tamils.

"God is universal," spluttered the priest.

The imam nodded strong approval. "There is only one God."

"And with their one god Muslims are always causing troubles and provoking riots. The proof of how bad Islam is, is how uncivilized Muslims are," pronounced the pandit.

3 **esplanade** a walkway by the sea or a river
7 **pandit** *here:* Hindu religious leader
7 **imam** Muslim religious leader
10 **incredulous** not wanting/being able to believe
12 **darshan and puja** Hindu rituals
14 **to avert one's eyes** to turn one's gaze away from sb/sth
16 **idolaters** people who worship statues/images
18 **to look askance at sb/sth** to look at sb/sth in a critical manner
20 **balderdash** an untrue or stupid statement
31 **undignified** disgraceful
35 **p.b.u.h.** peace be upon him *(phrase used by Muslims)*
38 **Tamil** language of the Tamil people, spoken in Sri Lanka, India and Southeast Asia
39 **to dally** to waste time doing sth

"Says the slave-driver of the caste system," huffed the imam. "Hindus enslave people and worship dressed-up dolls."

"They are golden calf lovers. They kneel before cows," the priest chimed in.

"While Christians kneel before a white man! They are the flunkies of a foreign god. They are the nightmare of all non-white people." [...]

Father raised his hands. "Gentlemen, gentlemen, please!" he interjected. "I would like to remind you there is freedom of practice in this country."

Three apoplectic faces turned to him.

"Mr. Patel, Piscine's piety is admirable. In these troubled times it's good to see a boy so keen on God. We all agree on that." The imam and the priest nodded. "But he can't be a Hindu, a Christian and a Muslim. It's impossible. He must choose."

"I don't think it's a crime, but I suppose you're right," Father replied. [...]

"Bapu Gandhi said, 'All religions are true.' I just want to love God," I blurted out, and looked down, red in the face. [...]

Father cleared his throat and said in a half-voice, "I suppose that's what we're all trying to do – love God."

I thought it very funny that he should say that, he who hadn't stepped into a temple with a serious intent since I had had the faculty of memory. But it seemed to do the trick. You can't reprimand a boy for wanting to love God.

The three wise men pulled away with stiff, grudging smiles on their faces. [...]

There are always those who take it upon themselves to defend God, as if Ultimate Reality, as if the sustaining frame of existence, were something weak and helpless. These people walk by a widow deformed by leprosy begging for a few paise, walk by children dressed in rags living in the street, and they think, "Business as usual." But if they perceive a slight against God, it is a different story. Their faces go red, their chests heave mightily, they sputter angry words. The degree of their indignation is astonishing. Their resolve is frightening.

These people fail to realize that it is on the inside that God must be defended, not on the outside. They should direct their anger at themselves. For evil in the open is but evil from within that has been let out. The main battlefield for good is not the open ground of the public arena but the small clearing of each heart.

From: Yann Martel, *Life of Pi*, 2001

46 **slave-driver** *Sklaventreiber*
49 **flunky** servant
53 **apoplectic** extremely angry
54 **piety** strong religious belief
65 **grudging** reluctant, unwilling
68 **leprosy** infectious disease that causes deformities and affects the nervous system
68 **paisa** (singluar) a low-value Indian coin
71 **indignation** anger about sth unfair or mean
72 **resolve** strong determination
76 **clearing** *Lichtung*

2 COMPREHENSION

a) List the prejudices against the three religions in a table with three columns.
b) Describe how Piscine and his family attempt to justify Piscine's actions.

3 ANALYSIS

a) Explain who might be referred to as "these people" (ll. 68, 73) in the last two paragraphs.
b) With a partner, analyse the meaning of the statement "The main battlefield for good is not the open ground of the public arena but the small clearing of each heart." (ll. 75–76)

4 EVALUATION

a) Assess whether Pi's way of practicing religion seems plausible to you.
b) Comment on the discrepancy between the behaviour of the three clerics and the official teachings of the religious institutions they belong to. → S14.2
c) Discuss what the different religions have in common and what could be done or is already being done to overcome religious differences and prejudices. → S23.1
d) "There are always those who take it upon themselves to defend God, as if Ultimate Reality, as if the sustaining frame of existence, were something weak and helpless" (ll. 66–67). Use the quote as a starting point to comment on different ways of practicing religion.

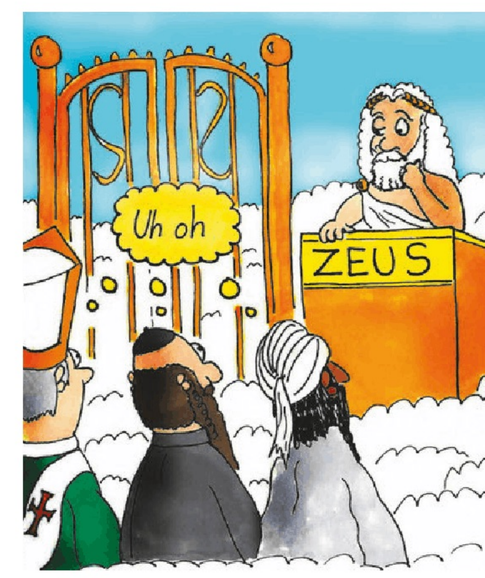
5 **LANGUAGE** Collect words and phrases used by the three clergymen to express their views and where necessary, reformulate them in more polite language.

6 **CREATIVE TASK** → S18

a) Write either Piscine's, his father's or his mother's diary entry after the incident. **OR**
b) From the perspective of Piscine, his father or his mother, write a letter to one of the clerics after the event. **OR**
c) Write a blog entry on which elements of different religions you might choose to live by.

7 **VISUALS**

a) Describe the cartoon and identify the people depicted. → S27.2 → ○9
b) Using the cartoon and the text as starting points, argue in small groups how each religion claims to be the holder of the absolute truth.



A1 **8** **LISTENING**

a) Listen to the interview with Harris Zafar and Kelvin Ward. Name the reasons why they organised the interfaith dinners. → S21
b) Explain the concept of "justice through compassion". How does this approach to religious practice differ from the attitude of the "three wise men" in *Life of Pi*?
c) Comment on whether people of faith have a special responsibility to respond to conflicts in society and to engage in resolving them. Give reasons for your opinion.

Pride and privilege

V2 **9** **VIEWING**

a) Describe how religion is defined in the video and what roles rituals and symbols play.
b) Sum up the three major sociological functions that religion serves. → S13
c) Outline how religion can contribute to racial and gender inequality.

One has to start with the facts, and they are brutal. All Christian denominations in the northern hemisphere are continuing to experience numerical decline, according to best estimates. [...] Many churches have had to contend not only with fewer adherents, but also marked changes in intensity of belief and commitment. [...]

There is a generational crisis brewing too. Those under the age of 35 are less likely to believe in God or belong to a church. Many self-define as "spiritual, but not religious". We are in the midst of a shift in the cultural climate. Debates that once seemed settled – even with civil "agree-to-disagree" concordats (for example on abortion) – are now subject to heated exchanges, with others frozen out of dialogue.

Values may well be the new religion of the 21st century. They are formed out of a simple equation: ideologies + passions = values. By values I mean integrity, transparency, equality, justice, accountability, kindness and honesty. Institutions and organisations that fail to exemplify these are unlikely to be trusted by most under-35s.

In my view the Church of England consistently fails all tests on this. Its failure to address sexism and homophobia, its systemic opacity, the lack of clear and accountable governance – well, you do the maths. Few will join. The emerging generation will get behind movements that address the political, ethical and global challenges that society faces. This excludes most churches. [...]

Rather like a political party that cannot step outside its own bubble, the Church does not seem credible or relevant to the public's daily lives, much less have anything to offer in terms of hope. As an organisation, it has a poor record on equality and fairness. It continues to discriminate on grounds of sexuality and gender. It spends time and money trying ever-harder to recruit loyal members, and yet continues, every day, to alienate potential supporters. There is no appetite for a church that embodies

3 **to contend** to cope
3 **adherent** follower
5 **to brew** *here: sich zusammenbrauen*
8 **concordat** agreement
11 **equation** *Gleichung*
12 **accountability** willingness to accept responsibility
15 **opacity** being difficult to see through/ understand
24 **to alienate sb** to cause sb to turn against/ reject sth

Westminster Abbey, London

31 **as of right** by law
32 **to retain** to keep, to maintain
39 **provision** the act of providing
41 **amendment** modification, change
52 **ministry** the work of a priest
52 **parish** local church community
52 **chaplaincy** an office that provides spiritual care
54 **trappings** *here:* signs of religious power and dignity
57 **preferment** preferential treatment of sb/sth
59 **retention** sth being kept or continued
62 **residue** the rest, leftovers

privilege and the power to discriminate while lacking proper accountability or transparency.

The most direct challenge this now presents concerns the status of the Church of England in our constitutional monarchy. [...] As supreme governor of that Church, the monarch makes – on the advice of ministers – all the senior appointments. Twenty-six of the 40 diocesan bishops sit in the House of Lords. The only other country in the world where religious leaders sit in the legislature as of right is Iran. [...]

To the extent that the Church retains unique privileges in comparison with any other religious organisations, it can be said that the UK has religious freedom – but, embarrassingly, not religious equality. This axis of inequality and privilege is problematic for the Church's image. The House of Lords is one half of the parliament for the UK. But there are no Welsh, Irish or Scottish denominations represented in the upper chamber – all lords spiritual come from the Church of England. [...]

On 15th June 2020, the House of Lords debated the government's Abortion (Northern Ireland) (No 2) Regulations 2020, an important step for the provision of reproductive services in the region. The bishop of Carlisle, the lead bishop on health and social care in parliament, spoke in favour of an amendment negating the regulations. In the subsequent vote, he and several other male bishops voted against the legislation.

Who exactly was the bishop representing in these debates? Certainly not women from Northern Ireland, forced to travel across the Irish Sea if they needed a termination. Was his opinion in line with the Church of England's position, which says abortion, though regrettable, can be justified? It is not clear to me that it was. Was he representing the views of the wider English population? No. Yet he spoke and voted as of right. [...] Can bishops in the House of Lords authentically represent the variety of opinions within their own denomination, let alone speak for the United Kingdom as a whole?

Locally grounded ministry in parishes and chaplaincies continues to be cherished. But valued, locally engaged service – spiritual, pastoral and civic – does not require the trappings and trimmings of establishment. Yet somehow the current leadership of the Church of England assumes that establishment is an all-or-nothing equation. In fact, although there are other examples of national churches that serve their people, if one casts an eye over the rest of Europe, none require preferment and privilege to the extent that the Church of England currently enjoys. [...]

A point sometimes made in favour of retention is that bishops have been in parliament for a very long time. While true, it does not seem to advance the discussion, let alone defeat the observation that the bishops' presence can only be explained as an accidental residue of former constitutional arrangements. Moreover, their removal would not end their ability to make their case publicly on any subject they choose. The Church of England would not be removed from the public square but merely asked to take its seat alongside everyone else.

Martyn Percy, *Prospect*, 2022

10 COMPREHENSION
a) Outline the reasons why especially young people tend to leave the Church of England.
b) Describe the role of the Church of England in the government. Present the criticism of the author regarding this circumstance.

11 ANALYSIS Analyse what possibilities the author sees for the Church of England to remain relevant within a modern society.

12 CREATIVE TASK **Think-Pair-Share**: Discuss what has to change to get young people to come back to churches. Create a three-step pamphlet and present it in class. → S18 → ○10

Was America founded as a Christian nation?

1 BEFORE YOU START

a) Describe the imagery and wording on the one-dollar bill. Explain why these symbols might have been chosen. → S27.1

b) Look up the term 'state religion' and explain how it differs from freedom of religion. Research for examples of where a state religion exists. → S31

Was America founded as a Christian nation? That question has served a variety of political causes since July 4, 1776, from legalizing persecution and aiding runaway slaves to fighting Nazis and Communists. The scholars below have spent years reflecting on the intersection of American religion and nationalism. Their answers to the question invite us to examine the motivations behind the controversy: Why do so many people think the country's Christian history is so important?

Amanda Porterfield is a professor of religion at Florida State University. [...]
If we are talking about 13 colonies belonging to the British Empire, whose king presided over an imperial church, then yes, British citizens residing in those colonies lived under Christian rule. Those colonies were founded as outposts of a Christian nation. With American independence, however, the British monarchy lost control over its American subjects. Champions of American liberty then celebrated their religious as well as political independence. [...]

Outside New England, American churches at the time of the founding of the United States were relatively small and few in number, and many clerics were at least ambivalent about cutting ties with Britain. Patriots suspected Methodists and Quakers of being British loyalists: Methodists because of their historic ties to the Church of England and Quakers because of their connections to British commerce. Rates of church membership declined in the revolutionary era and many church buildings, especially in the South, stood in need of repair. [...]

When deism and open ridicule of religion became popular among college students, physicians, and Western settlers in the 1790s, evangelical Christianity gained popularity as a reactive force against atheism and a source for new constructions of American nationhood. Evangelical efforts to make America a Christian nation justified territorial expansion, while division over slavery solidified competing visions of Christian nationhood. Today's claims about America's founding as a Christian nation derive from this 19th-century effort to overcome the skeptical reasoning and secular principles so important in the nation's founding.

Kevin M. Kruse, professor of history at Princeton University [...]
Demographically speaking, America certainly resembled a "nation of Christians" at the time of its founding and has ever since. But it's a rather different proposition to claim that the founders established the new American government as a "Christian nation." Clearly, they did not. To be sure, the Declaration of Independence appealed to "the laws of Nature and Nature's God" and asserted that all men had basic rights "endowed by their Creator." But the Constitution – the document that actually enumerated and enshrined those rights – lacked even those vaguely drawn references to a deity. [...]

Meanwhile, in the text of the Constitution, religion was deliberately kept at arm's length from the state. In radical departures from the era's norms, there would be no religious tests for federal officeholders, no establishment of any national religion and no congressional interference with individual citizens' free exercise of their own faith.

4 **intersection** crossing
16 **to be ambivalent** to have mixed feelings
16 **Methodists and Quakers** Protestant Christian denominations
21 **deism** belief in a God who created the world but no longer actively influences events
21 **ridicule** mockery
25 **to solidify** to become firm/certain
27 **reasoning** logical thinking
33 **to appeal to sth** *here:* to be based on
34 **to assert** to state confidently
35 **to endow** *here:* to give
36 **to enumerate** to list sth
36 **to enshrine** to include, to revere
37 **deity** a god or goddess
41 **interference** negative influence

Students reciting the Pledge of Allegiance

This was no accident. Despite their respect for religion and their belief in the divine origins of human rights, many of the Founding Fathers worried that religion would corrupt the state and, conversely, that the state would corrupt religion. [...]

Despite the founders' intent, later generations of Americans began to assert that the country they created was indeed Christian. Though the idea originated in the early 19th century, it wasn't until the mid-20th that it became a fixed part of politics and government. During the 1950s, new slogans and ceremonies – rhetoric like "one nation under God" in the Pledge and "In God We Trust" as the national motto, as well as rites like the National Day of Prayer and National Prayer Breakfast – convinced many Americans that their country had been, and always would be, a formally Christian nation.

John Fea teaches history at Messiah College in Grantham, Pennsylvania. [...]

[...] The Founding Fathers lived in a world that was fundamentally different from our own. It was a world in which there was largely only one religious game in town – Christianity. Yes, there were some tiny Jewish communities located in seaport towns, and it is likely that a form of Islam was practiced among African slaves, but much of the culture was defined by the powerful influence of Christianity, especially Protestant Christianity. The founders also had very divergent views about the relationship between Christianity and the nation they were forging. As I tell my students, we need to stop treating them as a monolithic whole. Thomas Jefferson and James Madison were strong advocates for the complete separation of church and state. John Adams and George Washington believed that religion was essential to the cultivation of a virtuous citizenry, an essential trait of any successful republic.

It is true that the founders, by virtue of the fact that they signed the Declaration of Independence, probably believed in a God who presided over nature, was the author of human rights, would one day judge the dead and governed the world by his providence. Those who signed the United States Constitution endorsed the idea that there should be no religious test – Christian or otherwise – required to hold federal office. Those responsible for the First Amendment also championed the free exercise of religion and rejected a government-sponsored church.

Yet anyone who wants to use the Declaration of Independence and the Constitution to argue against the importance of religion in the American founding must reckon with all those state constitutions – such as those of Pennsylvania, Massachusetts, and South Carolina – that require officeholders to affirm the inspiration of the Old and New Testaments, obey the Christian Sabbath or contribute tax money to support a state church.

It is clear that some of the founders wanted only Christians to be running their state governments. Other founders rejected the idea of the separation of church and state. Virginia rejected all test oaths and religious establishments. History is complex. It does not conform easily to the kinds of "yes" or "no" answers that most Americans want when they ask whether America was founded a Christian nation. Here's a better question: Is America a Christian nation now? On this question there is a lot more evidence to sustain a "no" answer.

Mark Edwards, *CNN*, 2015

44 **conversely** the other way around
59 **divergent** different
60 **to forge** *schmieden*
61 **monolithic** singular in direction and unwilling to change
65 **by virtue of** as a result of
67 **providence** divine guidance
68 **to endorse** to support
73 **to reckon with** to take into consideration

2 COMPREHENSION

a) List the prominent groups and public figures that are mentioned in the text and point out their impact on the US. → S13

b) Describe the historic development of the US as a Christian nation with regard to both the legislature and popular opinion. → ○11

3 **ANALYSIS** Illustrate the three extracts in your own words. Examine how they differ in their approaches to tackling the question of whether the US was founded as a Christian nation.

4 **RESEARCH** Compare and contrast the separation of church and state in the US to that in Germany, the UK and any other country of interest to you. → S31

5 **EVALUATION** Discuss whether a strict separation of church and state is necessary or even possible. Justify your answer. → S14.1 → ●12

Different visions

6 **BEFORE YOU START** Think about what elements make up a religion and how a religion might come into existence. Discuss in your group.

Christopher Hitchens (1949–2011) was a much disputed British journalist and convinced atheist. In his book *God is not great*, he writes about his atheistic convictions.

Our belief is not a belief. Our principles are not a faith. We do not rely solely upon science and reason, because these are necessary rather than sufficient factors, but we distrust anything that contradicts science or outrages reason. We may differ on many things, but what we respect is free inquiry, open-mindedness, and the pursuit of ideas for their own sake. We do not hold our convictions dogmatically [...]. We are not immune to the lure of wonder and mystery and awe: we have music and art and literature, and find that the serious ethical dilemmas are better handled by Shakespeare and Tolstoy and Schiller and Dostoyevsky and George Eliot than in the mythical morality tales of the holy books. Literature, not scripture, sustains the mind and – since there is no other metaphor – also the soul. We do not believe in heaven or hell, yet no statistic will ever find that without these blandishments and threats we commit more crimes of greed or violence than the faithful. (In fact, if a proper statistical inquiry could ever be made, I am sure the evidence would be the other way.) We are reconciled to living only once, except through our children for whom we are perfectly happy to notice that we must make way, and room. We speculate that it is at least possible that, once people accepted the fact of their short and struggling lives, they might behave better toward each other and not worse. We believe with certainty that an ethical life can be lived without religion. And we know for a fact that [...] religion has caused innumerable people not just to conduct themselves no better than others, but to award themselves permission to behave in ways that would make a brothel-keeper or an ethnic cleanser raise an eyebrow.

Most important of all, perhaps, we infidels do not need any machinery of reinforcement. [...] There is no need for us to gather every day, or every seven days, or on any high and auspicious day, to proclaim our rectitude or to grovel and wallow in our unworthiness. We atheists do not require any priests, or any hierarchy above them, to police our doctrine. Sacrifices and ceremonies are abhorrent to us, as are relics and the worship of any images or objects [...]. To us no spot on earth is or could be "holier" than another: to the ostentatious absurdity of the pilgrimage, or the plain horror of killing civilians in the name of some sacred wall or cave or shrine or rock, we can counterpose a leisurely or urgent walk from one side of the library or the gallery to another, or to lunch with an agreeable friend, in pursuit of truth or beauty. [...]

The mildest criticism of religion is also the most radical and the most devastating one. Religion is man-made. Even the men who made it cannot agree on what their prophets or redeemers or gurus actually said or did. Still less can they hope to tell us the "meaning" of later discoveries and developments which were, when they began,

4 **inquiry** asking questions
5 **to be dogmatic** to believe that sth is the ultimate truth
11 **blandishments** pleasant words in order to persuade sb
14 **to be reconciled to sth** to accept sth even if it is unpleasant
22 **infidel** derogatory term for a person without religious belief
24 **auspicious** sth that promises to hold great significance
24 **rectitude** being good, following rules and regulations
24 **to grovel** to feel/act small, to be over-respectful to others
24 **to wallow** to roll around
26 **abhorrent** appalling, horrific
28 **ostentatious** with great attention to outward appearance in order to impress
34 **redeemer** *Erlöser, Retter*

36 **to obstruct** to block
36 **to denounce** to strongly criticise
44 **warrant** proof
45 **infancy** childhood
46 **to protract** to take more time than necessary

either obstructed by their religions or denounced by them. And yet – the believers still claim to know! Not just to know, but to know everything. Not just to know that god exists, and that he created and supervised the whole enterprise, but also to know what "he" demands of us – from our diet to our observances to our sexual morality. In other words, in a vast and complicated discussion where we know more and more about less and less, yet can still hope for some enlightenment as we proceed, one faction – itself composed of mutually warring factions – has the sheer arrogance to tell us that we already have all the essential information we need. [...]

The person who is certain, and who claims divine warrant for his certainty, belongs now to the infancy of our species. It may be a long farewell, but it has begun and, like all farewells, should not be protracted.

From: Christopher Hitchens, *God is not great*, 2007

7 **COMPREHENSION** Outline how Hitchens characterises atheists and believers. → S13

8 **ANALYSIS** Hitchens calls his final argument his "mildest", yet claims it is also his "most radical and the most devastating one" (ll. 32–33). Explain this seeming contradiction.

9 **LANGUAGE**

a) The author makes extensive use of stylistic devices to create certain images and to emphasise his arguments. Find examples and explain their effect. → S10 → ○13
b) Illustrate how the author reclaims religious vocabulary to explain his own position.
c) Explain why the author also uses sarcasm and identify two examples of this.

10 **EVALUATION**

a) Taking into consideration the author's own assumed position of certainty, discuss the following statement with a partner: "The person who is certain, and who claims divine warrant for his certainty, belongs now to the infancy of our species." (ll. 44–45) → S23.1
b) Evaluate which of Hitchens' arguments you find convincing and which you believe to be easily countered or perhaps dishonest. → ○14

MK **11** **VIEWING**

a) Find priest Tom Honey's Ted Talk "Why would God create a tsunami?" (given in 2005, released 2007) online. Watch the video from 11:27–18:37. List the different theories on why God might permit evil to exist. Outline why Honey does not support them.
b) Describe the approach to viewing God that Honey suggests instead.
c) Explain how Honey's approach to faith could be practiced and what this means for human interaction.
d) If God does not actively do anything, as Honey suggests, discuss with a partner whether there is a need or use for a deity or organised religion. Give reasons for your opinions.

MK **12** **VIEWING**

a) Find Rabbi Sharon Brous' Ted Talk "It's time to reclaim religion" (2016) online. Watch the video from 07:41–16:18. Note down how she chooses to interpret religious traditions and describe the shared ethos she believes in.
b) Name and describe the four common principles Brous identifies.
c) Outline what Brous demands from religious leaders and communities. → S13
d) Analyse the strategies Brous uses to make her arguments convincing. Then comment on whether her ideas might have a chance of being successful. → S14.2

13 **SPEAKING** In groups, compare and discuss the theories presented by Tom Honey and Sharon Brous. Present your findings in class. → S23.1 → ●15

Micro memoirs

American poet and scholar Beth Ann Fennelly has crafted a new literary genre called micro memoirs. Micro memoirs are explorations of a moment which might seem unimportant at first glance, but has had an impact on who you are.
It is a particularly well-suited genre for writing about the little things that shape our identity, values or beliefs. You can go back through the chapter and think about the retro flapper dress Luna bought at a thrift store, how Chauncy Black approached Matt White with a box full of donuts, or how Piscine and his parents met the three wise men, and how these moments changed their lives. Think about whether you have experienced similar events or have had similar feelings. Of course, you can also just start from scratch and write your very own personal micro memoir. Your micro memoir could be about 300–600 words, but this is at best a random number as some events can be told in fewer words and others might take a little longer. The general rule of thumb is that your micro memoir should be as short as possible, but as long as necessary. Obviously, if you go well beyond the word limit, it is not 'micro' any more.

Step 1 Discovering special moments

Take 60 seconds to think of events in your life that were funny, odd, sad etc. Then decide on one moment that has had some impact on who you are. It should not be anything big, but rather something small which at first glance is unimportant, but reveals its importance for you when seen from a different angle.

Step 2 Thinking about the impact

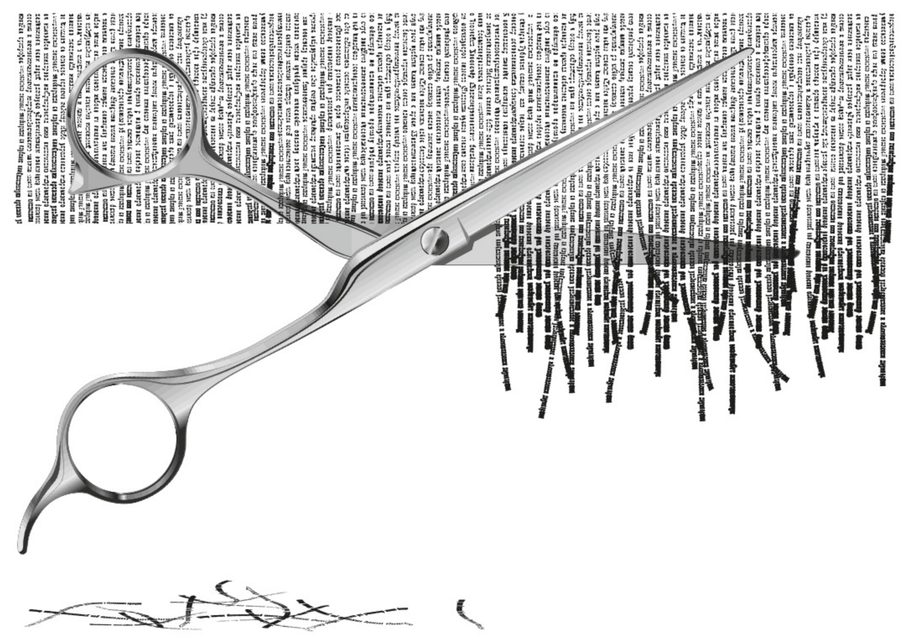
Explore in what way it has had an impact on your identity, values or beliefs and led to a new insight or made you change your attitude or behaviour.

Step 3 Sharing the moment

Talk about the moment with somebody who was not part of it.

Step 4 Writing your micro memoir

Write the micro memoir. It might be a good idea to not limit yourself to a word count in your first draft and then cut all the excess information for the second draft. Bear in mind that omission is a form of creation.



Keep it 'micro' – cut all the excess information.

Step 5 Selecting a title

Titles are very important for any writing, but the shorter the writing, the more significance the title has. Therefore, select your title carefully.

Step 6 Proofreading

Have your partner proofread your micro memoir. Suggest anything else that can be cut out.

Step 7 Editing your micro memoirs

Finish your final draft. Compile the individual micro memoirs into a collection of micro memoirs in your course and give your collection a revealing title.

2 The media

Introduction

> I'm not even sure that we can call this social media any more. This is anti-social media.
>
> Carole Cadwalladr, investigative journalist

> The media's the most powerful [thing] on earth. They have the power to make the innocent guilty and to make the guilty innocent, and that's power. Because they control the minds of the masses.
>
> Malcolm X, African-American minister and human rights activist

> We are what we share.
>
> Charles Leadbeater, authority on innovation and creativity

1 VISUALS → S27.1

a) Tell your partner what you think of the scene shown in the picture.

b) Explain in pairs possible reasons for taking a selfie like the one shown in the photo.

2 SPEAKING

a) **Think:** Read the quotes about the media and make notes on their meanings.

b) **Pair:** Compare your notes with a partner.

c) **Share:** Choose the quote that you consider the most interesting and explain why this is the case.

d) Find other quotes on the internet that you would like to share in class. Explain why they might be relevant to this topic.

3 BEFORE YOU START

a) In an era marked by cries of "fake news," teaching media literacy skills to young consumers is more important than ever. How do you get your news and what do you think about journalism today?

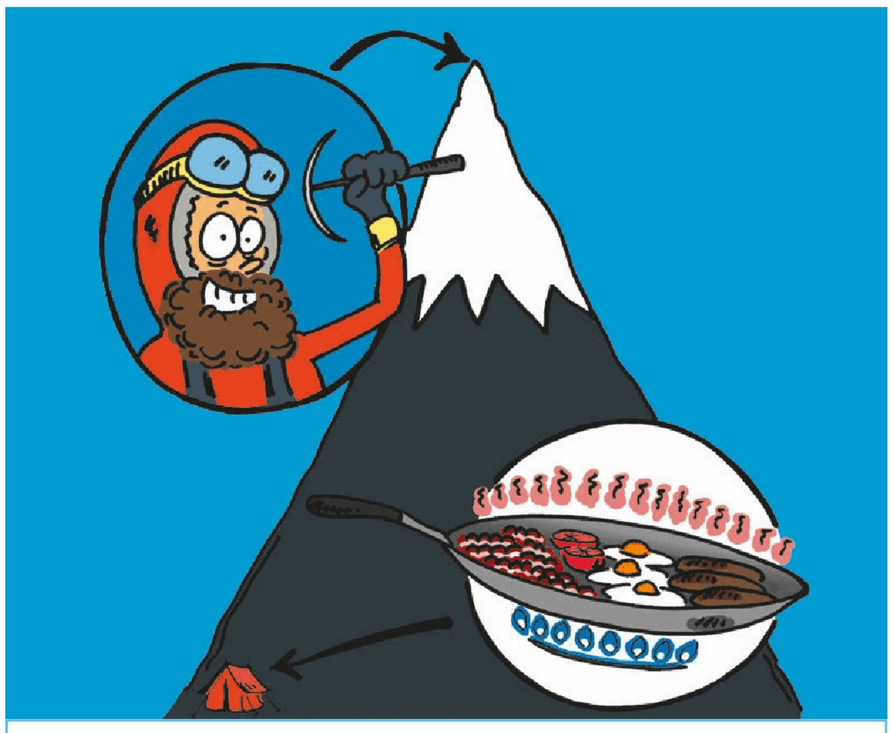
b) How does your school teach students to consume and share news responsibly?

4 VISUALS → S27.2

a) Describe the cartoon.

b) Interpret its message.

c) Comment on its effectiveness.



'Selfie' on the top of Everest … 3 likes.
Breakfast at base camp … 359 likes!!

V1 **5 VIEWING**

a) After watching the video, discuss with a partner the statements you two find most important regarding the media. → O1

b) Prepare your own statement about media literacy based on your own experience.

c) Interview your classmates and make your own "reporting lab" video. → S24

6 VISUALS

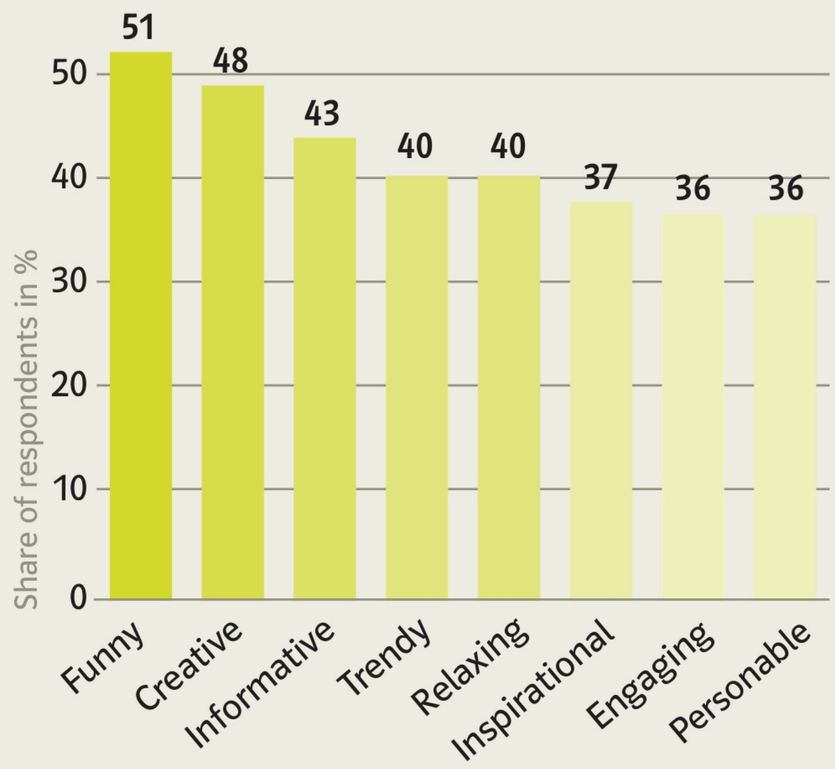
a) Describe and analyse the statistics regarding content on social media like Instagram.

b) Describe a photo or video you have seen that fits into each of these categories.

c) Take a (digital) poll to find out what kind of social media content your classmates prefer.

d) Compare the outcome of your poll with the statistics you see here. → S26.1

Preferred types of content on Instagram



Source: GWI, 2022

How the media influence us

1 LANGUAGE

a) Create a (digital) mind map with terms related to the media.

b) Find ten useful collocations of media terms in the texts and add them to your (digital) mind map.

The changing role of the media

The role of the media has undergone significant changes over the past 70 years. In the 1950s, the media's reach and influence were mostly limited to newspapers, radio and TV. They focused on news reporting, and the few entertainment shows featured on the airwaves enjoyed widespread popularity.

The role of the media changed significantly in the 1960s and 1970s, with the advent of counterculture and the growing demand for more varied perspectives. At the same time new laws in the US allowed the consolidation of media ownership, leading to a decrease in diversity of voices on the main channels. This resulted in the emergence of underground newspapers, alternative radio stations and community media. Both TV and investigative journalism played an increasingly key role in the US, covering the Civil Rights Movement and the Vietnam War while uncovering the Watergate scandal that led to the resignation of President Nixon.

On the other side of the Atlantic, the next two decades saw the deregulation of the media by the Thatcher government in the UK, allowing commercial TV to grow. Cable and satellite television emerged, as did the internet and the first social media platforms.

The social media landscape in the 21st century has expanded to become a key source of both information and entertainment throughout the world. The media's power and influence has grown exponentially, with the rise of 24-hour news channels, music TV, reality TV, and the increasing use of social media as a tool for spreading information. Streaming services for music and films have had an enormous impact on their respective industries, challenging both audiences and providers to re-think their habits of media consumption and production.

Over the past decade, the impact that celebrities and influencers have had on their followers has increased swiftly. The inner workings of the media have evolved rapidly, with the development of increasingly 'intelligent' algorithms, artificial intelligence, big data and machine learning.

Social media and politics

The rise of social media has transformed the way people engage in politics. Social media platforms have become important spaces for political discussion, mobilisation and activism. Through social media, individuals are able to connect and share their views with a broad audience, allowing for the exchange of ideas and information on a scale that was not previously possible.

One of the most significant impacts of social media on politics has been its ability to amplify political voices and shape public opinion. Social media platforms are used to disseminate political news and information, and political campaigns increasingly rely on social media to reach and activate voters.

Political activists use social media as a platform to mobilise and organise people, allowing them to reach larger audiences and build support for their causes, for example for the #MeToo and Black Lives Matter movements.

However, the impact of social networks on politics is not always positive. Algorithms and data analytics now tailor content to individual tastes, leading to the creation of filter bubbles and disconnection between people. Social media has been accused of spreading fake news and disinformation that can be used to influence public opinion and undermine the democratic process. Social media platforms have also been criticised for their role in spreading hate speech and extremism, which can contribute to socio-political polarisation.

Journalism in the Digital Age

The advent of the Digital Age has transformed the role of journalism in a number of significant ways. Here are some key changes:

The rise of citizen journalism: The rise of digital technology and social media platforms has made it easier than ever for ordinary people to participate in the news process. Citizen journalists can use their smartphones to capture and share images and videos of breaking news events in real time, and social media has provided a platform for people to share their opinions and perspectives on current events.

The decline of traditional news outlets: Traditional news outlets, such as regional newspapers and television news programs, have seen a significant decline in their audiences and revenue as more people turn to digital news sources. This has led to a decline in the number of journalists and photojournalists working for traditional news outlets and a rise in freelance journalists and independent news organisations.

The need for new business models: As traditional news outlets struggle to stay afloat, there is a growing need for new business models to support journalism. Many news organisations require paywalls, subscriptions, advertising and other forms of revenue generation to support their work.

The importance of digital skills: The rise of digital technology has made it essential for journalists to master digital skills, such as data analysis, social media management, and multimedia storytelling. Journalists must be able to work with a range of digital tools and platforms to produce and distribute their work.

The new challenges for journalists: The digital revolution has transformed the media landscape, creating new challenges such as fake news and misinformation, privacy concerns and data security. Journalists in the digital age must be able to quickly and accurately verify information before publishing it. In addition, they need to find the best and most ethical way to work with AI-generated content, which can potentially be a source of errors even though it can enrich their work.

2 COMPREHENSION

a) Describe how the media is used today as compared with how it was used in the past.
b) Outline the changing impact of the media on the spread of information and on political activity. → S13
c) Summarise the changes to journalism caused by the increase in digitalisation.

MK **3** VISUALS

a) Describe, analyse and interpret the cartoon. → S27.2
b) Using the cartoon as a starting point, comment on how news reporting has changed in the past decades.

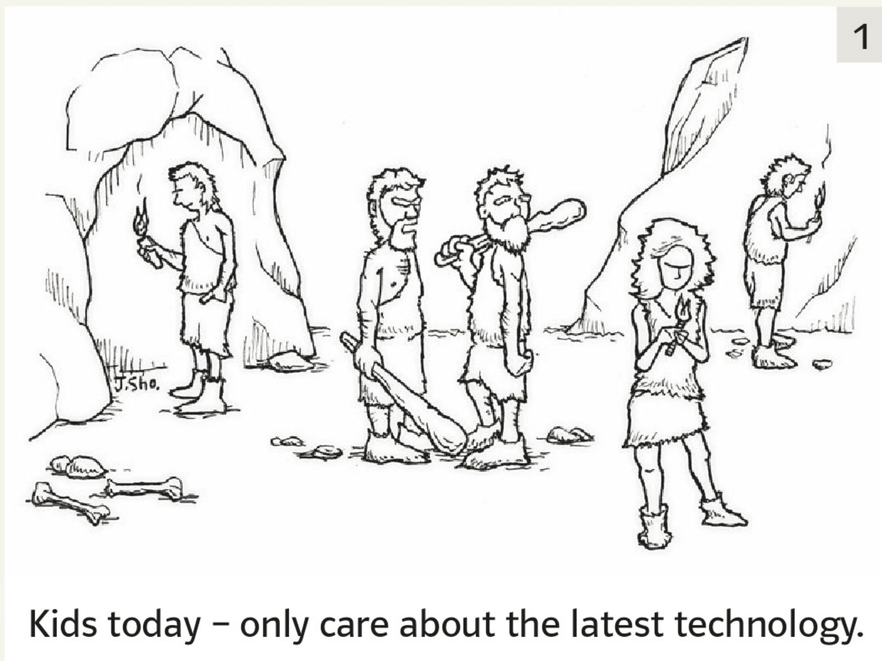
D1 **4** LANGUAGE Speaking of the media, yesterday your friends gave a presentation in which they speculated about the rules for the printing press around 1700 AD. Tell a friend what they said. →G2, G4

1. You may print on all days except Sundays and holidays.
2. A printer can employ up to seven helpers in his printing shop.
3. The printer must get permission for all political or religious texts.
4. Apprentices mustn't work without a master present.

Working with images – oral exams

Every day people are confronted with a huge amount of information. Visuals offer a suitable way to catch the viewers' attention and transmit the information concisely. Therefore, it is important to understand the information itself and to recognise and assess the senders' intention quickly.

Step 1 Describing a picture



Kids today – only care about the latest technology.

To make sure that you do not miss an important fact, describe the picture systematically. Read the following advice and then do the task.

1. State what you know about the artist, date and place of publication and type of visual.
2. Describe the picture, including any captions or speech bubbles and their relation to the picture.
3. Describe the visual in detail. Focus on people (e.g. positioning, appearance, facial expression), on objects (e.g. their position, condition), on the background and foreground, and the overall impression or mood it creates. To talk about the activities, use the present progressive.

1 **VISUALS** With a partner, each of you chooses one of the cartoons. Take notes before describing it to your partner. → S27.2

Step 2 Analysing a picture

Cartoonists or photographers want not only to entertain their audience but also to convey a message they want to express. Read the following steps which will help you to identify and analyse the message of a visual. Then do the task.

1. Characterise the people shown (appearance, activities etc.).
2. Look out for objects or gestures which might function as symbols with a certain meaning.
3. Examine the text. Who is talking? Is the text appropriate for the situation/speaker?
4. Take the source into account: In which context (time/place) was the picture drawn or shot?
5. Finally, interpret the message of the visual. You may want to look at the useful phrases in the Skills section. → S27.2

2 **VISUALS** Analyse the characters and the text in your picture and make notes.

Step 3 Evaluating a picture

As a final step you should comment on the message and assess the effectiveness of the visual. For your comment:

- Use the picture as a starting point for expressing your opinion on the message.
- Refer to your own experiences or imagine a similar situation.

For your assessement of the effectiveness of the material, focus on:

- the importance of the topic to the viewer
- the comprehensibility of the message
- the humour used (sarcasm, irony, exaggeration etc.)
- the general appeal of the visual (boring, creative, eye-catching, …)

3 **VISUALS**

a) Make notes explaining your opinion on the cartoon's message. Add your own thoughts, examples and experiences to support your view.

b) To assess the effectiveness of the cartoon, collect arguments as to why it might (not) appeal to a certain target group.

4 SPEAKING
Present your pictures to each other. Each of you should speak for about five minutes. Your partner will keep an eye on the time and give you feedback. Follow the following steps:
- Describe your picture to your partner (1 to 2 minutes).
- Analyse and interpret the message (1 to 2 minutes).
- Comment on the message and its effectiveness (2 minutes).

Step 4 Working with charts

Chart 1:

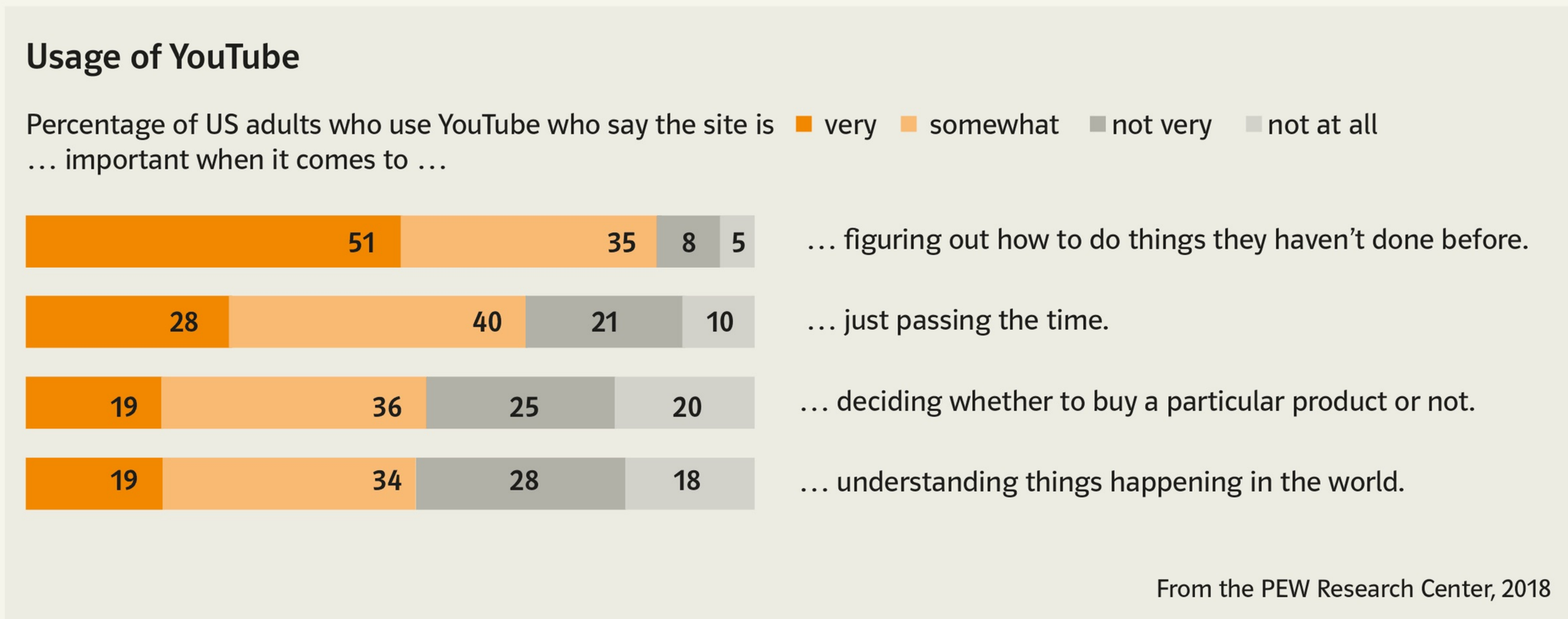
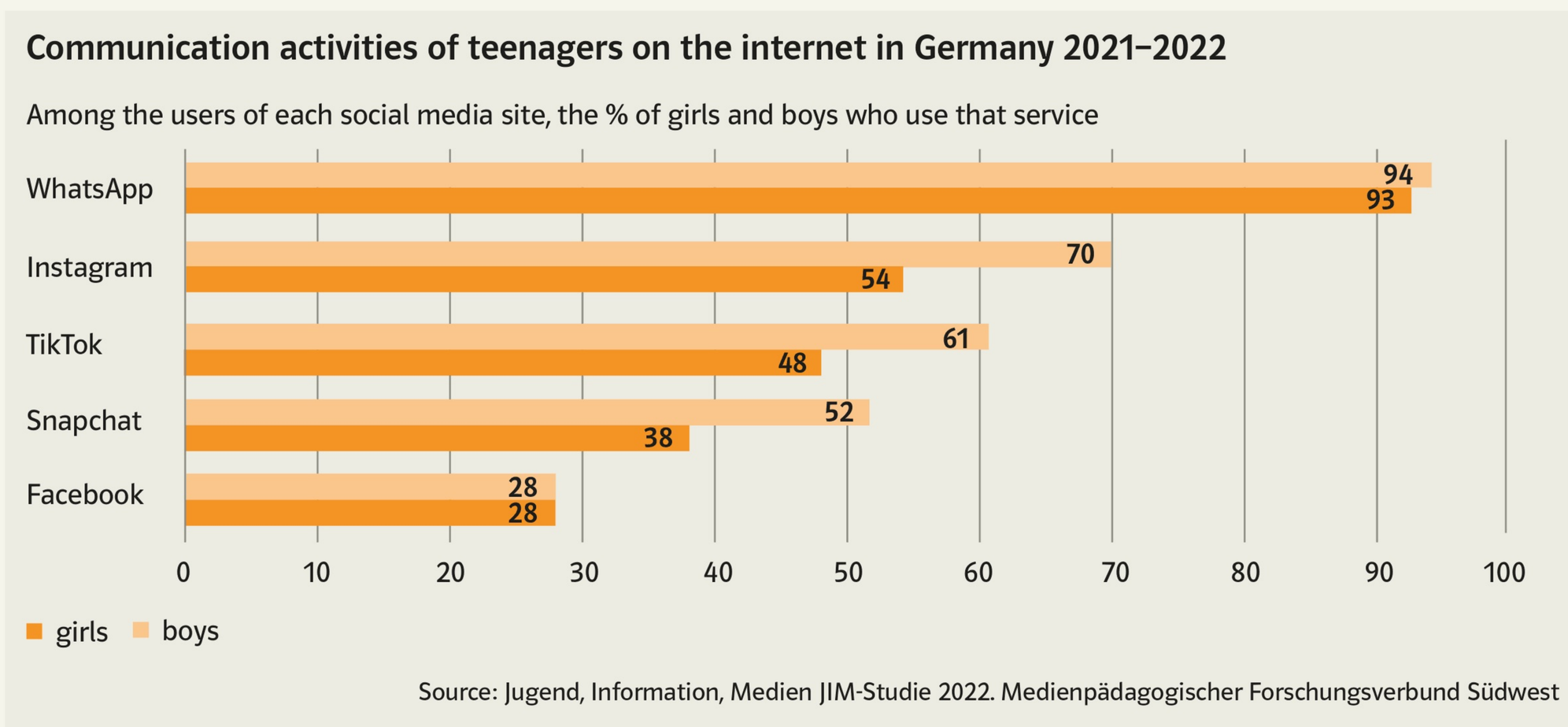


Chart 2:



When analysing statistics, follow the four steps of introduction, description, analysis and evaluation.

5 VISUALS Choose one of the charts and make notes to describe it. Add the type of chart, the values or units used and the source. See the useful phrases in the Skills section. → S26.1

6 VISUALS Make notes to analyse the chart. Discuss reasons that might explain the differences in usage based on gender.

7 SPEAKING Explain the importance of the data and speculate about what might have been the researchers' intentions. → S26.2

Step 5 Monologues and dialogues during oral exams

8 **SPEAKING** Choose one of the photographs and present it in a monologue (ca. 5 min) to a partner. Then take turns and give each other feedback about the content and structure of your monologues. → S32

TIP

Apart from statistics, you may also be given a photograph or painting in the oral exam. Photographs or paintings also follow the three steps of description, analysis and personal opinion or assessment.

9 **SPEAKING**

a) Using the statistics and cartoon on this page as a starting point, comment on how quality and popularity correlate with each other on online video platforms. → S23.1

b) Assess your conversation. Focus on your contribution of (meaningful) ideas, (counter-) arguments, examples, your own experiences and reactions to your partner's ideas.

Recognising true and false content in videos

Percentage of US adults who use YouTube who ■ frequently ■ sometimes ■ hardly ever ■ never

… notice videos on the site that …

… seem obviously false or untrue.

… show people engaging in dangerous or troubling behaviour.

… are abusive or humiliating toward others.

From the PEW Research Center, 2018

"Sorry about the accident but it was a great viral video ad for the company."

TIP

Taking part in a dialogue requires you to not only speak well but also listen attentively to what your partner says, and then to react appropriately. Continue the train of thought using a linking phrase (I agree; You took the words right out of my mouth; I was thinking the same thing) or make a polite objection if you disagree (Are you sure about that? But what if…? What would you say about…?).

A Media use and us

Data literacy today and tomorrow

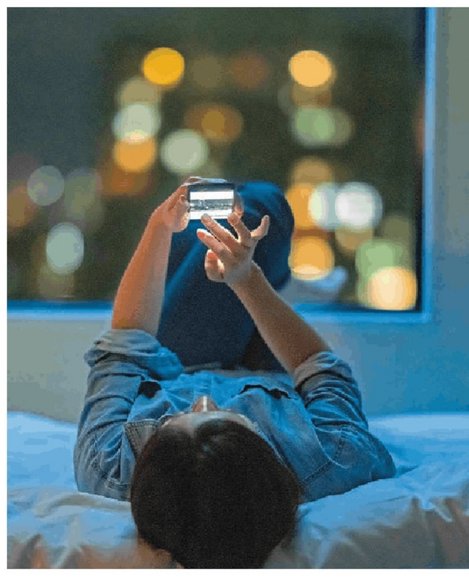
V2 1 **VIEWING** First, try to complete the tasks with a partner before watching the video. After viewing, repeat the tasks on your own.

1. Briefly define data literacy.
2. Describe ways in which data can be used to exploit human weaknesses.
3. Explain the connection between algorithms and filter bubbles.
4. Define what is meant by algorithmic literacy.
5. Write the recipe for becoming media literate and explain how it works.

2 **ANALYSIS** Look at your answers from the first task and analyse what you learned by watching the video.

The grey bar

3 **BEFORE YOU START** Talk with your partner about followers and following and being (un)followed on social media. Describe the emotional rewards and punishments.



I wasn't with her when the fever started. I didn't even know she was sick. I'd known nearly everything about her until then, and could have recalled the smallest detail of any given day, whether she'd spent it with me or not. For months her presence, and telepresence, had given shape to my new life in New York. Now, with the stroke of a finger, it had gone.

Unfollow. Intended as a symbolic gesture only, a symbolic fuck you, assuming that I'd still have a level of public access. I'd observed her this way long before we met, but it appeared that her privacy had been altered since then. Very recently, I guessed. I was alarmed by her inhibition or what it meant she had to hide. Before, anyone could find her. Just by typing her name they would get an instant synopsis of her life: the neat grid of her pictures, captioned with her thoughts and feelings, tagged with a location and timestamped. Anyone could track her progress through the city, or slip backwards into her past, to her vacations and graduations. I can't have been the only one who'd done it so successfully. But now I was locked out. A white wall had descended, blank except for a padlock symbol.

More than her physical absence, it was this whiteout that was disorienting. There was little to suggest that time was passing. No news of her mornings or meals, no filtered sunsets or stars. As darkness fell in my world, the light from hers tormented me, remaining the same bright hospital white. I butted my index finger repeatedly against the wall, but her defiant little mouth, just visible in the porthole containing her profile picture, turned my symbolic gesture back towards me: *Fuck you*. It was all symbolic. I touched the mouth; it was hard and would admit nothing. Her face was hard too. It denied, or felt nothing. No amount of pressure made any difference. There was nothing I could depress except *Follow* or *Back*. I couldn't decide which, so I waited, hoping that the unhappy choice would be taken away. Sometimes I would cover the glare with the palm of my hand, cancelling her light completely by squeezing my knuckles together. I'd count out sixty Mississippis and then flare them open again, hoping with this expansive motion to have magically sprung the lock, or to discover that the wall was only a temporary measure and she'd now restored her previous settings. When she did not, I tried more inventive routes. Rather than typing in her name, like any fool, I interrogated other names I knew – the names of her friends – pressing on every back door I could think of for a glimpse of where she was and who she was with, hoping to find her sheltering in one of their pictures. Not one of them

15 **padlock** *Schloss*
18 **to torment** to fill with pain
19 **to butt against** to hit with some force
20 **porthole** *here:* circle-shaped area
27 **Mississippi** *here:* word used when counting to approximate the passing of one second
27 **to flare** to spread

had seen her, or if they had, they were hiding the fact. Or she was hiding somewhere in that labyrinth of other people's lives, but behind the lens itself.

It didn't take long for my resolve to weaken; then, after I'd admitted defeat, tapping *Follow* again, the time spent waiting for her to approve my request passed impossibly slowly. For whole minutes I convinced myself that it was the best thing to have happened, that this was in fact the only way out: to know nothing more about her from now on. It was useless, however. I knew too much already, and for long hours in between those minutes I tortured myself with grim fantasies – what was happening behind the wall as I waited for reentry.

Follow, once white, was now an arresting grey, the word replaced by Requested. I felt this new word did not convey proper urgency. For a start, I did not like the past tense. I glared at the word as I lay in bed, certain that my envoy was not requesting hard enough. I wondered how I might take back control of the situation. When we had spent rare nights apart before, I'd kept our message thread open, in order to watch her name waxing on and offline in the grey bar at the top of the screen, pressing it every so often to keep it lit. By doing this I'd felt as though I had her next to me, as if she lay beside me breathing, but trying that trick then felt more like lying beside a corpse for comfort.

When I wasn't watching the white wall, I watched the grey bar. At least there time moved on. It didn't tell the *actual* time, but how long had passed since she'd gone off-grid. I wanted to breathe in the same atmosphere as her. I opened the windows as many inches as I could, felt the currents of air that moved between the tall buildings, and imagined liquefying them, creating a hydraulic system between us, so that I could position and push her finger down just by levering mine above the button. Once, I felt sure I'd seen her status morph from *last seen* to *online* and from *online* to the pendulous *typing*: a sign of life, like steam on a mirror. Then I had blinked hard, and again the grey bar, the headstone above the message thread, confirmed that she was not.

From: Olivia Sudjic, *Sympathy*, 2017

36 **resolve** determination
43 **arresting** *here:* interesting, noticeable
45 **envoy** messenger
48 **to wax** to appear or grow
57 **to morph** to change
57 **pendulous** hanging

Olivia Sudjic

4 COMPREHENSION

a) In these opening pages of Sudjic's novel, the reader is introduced to the protagonist. Outline what we learn about the main character. → S13
b) Describe how the protagonist acts and reacts during this online interaction.
c) Reconstruct the relationship the protagonist had with her friend.

5 ANALYSIS

a) Explain how the messenger app influences the protagonist's emotions.
b) Show which feelings the protagonist expresses in lines 1–35 and analyse how the use of language supports their expression. → S10

6 EVALUATION Based on this extract and what you have learned about media literacy, comment on the following quote about this novel by its author: → S14.2

> [The book is] about how the web, created in order to open up our world, enlarge our experience, free us from physical confines and barriers, and help individuals situate themselves within a larger whole, has begun to close in on us. Stalk us. Our experience narrows the more our web is 'personalized.' The more corporations and governments exploit us online, the more we are in the crosshairs of a telescope turned back on us.

Je mehr ich poste, desto schlechter fühle ich mich

7 **MEDIATION** Your international online book club has just read the novel *Sympathy* together. As part of the ensuing discussion, each member is to report on information about the book and its author, Olivia Sudjic, in their respective countries. Outline this extract from an interview for the members of your book club, mentioning the author's attitude toward the internet and how it allows others to influence us. → S25

FACT FILE

Cambridge Analytica
This political consulting firm was founded in the UK in 2013 and is known for its use of data mining and personalised marketing strategies to influence political campaigns and election outcomes. In 2018, for example, the company obtained data on 87 million Facebook users without their consent. The data was allegedly used to influence past presidential elections both in the US and Nigeria as well as and the Brexit referendum in the UK. The firm filed for bankruptcy in 2018, and Facebook updated its data privacy policies as a result.

ZEITmagazin Alice, die 23-jährige Protagonistin Ihres Romans *Sympathie*, schleicht sich mit fragwürdigen Methoden in das Leben einer zehn Jahre älteren Frau ein, von der sie fasziniert ist. Sie schnüffelt ihrem Idol online auf allen möglichen Kanälen hinterher und nutzt die dort gefundenen Informationen, um der Frau nahezukommen, plappert beispielsweise deren Ansichten nach und lädt sie zu Spaziergängen an ihre Lieblingsorte ein. „Wir teilten eine DNA aus Bildern", heißt es in dem Roman. Wie sind Sie auf das Thema gekommen?

Sudjic Während meines Literaturstudiums in Cambridge habe ich in meinem Freundeskreis einen extremen Fall von Stalking erlebt. Es ging um unerwiderte Liebe. Die Person, die zurückgewiesen wurde, hat einer Freundin von mir jahrelang das Leben zur Hölle gemacht. E-Mail- und Instagram-Konten wurden gehackt, Fotos heruntergeladen und unter falschem Namen mit herabwürdigenden Botschaften verschickt. Sämtliche Personen, die jemals mit meiner Freundin zu tun hatten, erhielten gefälschte E-Mails, im Laufe der Jahre waren es Tausende. [...]

ZEITmagazin Spätestens 2018 sind die Kräfte [hinter dem Internet] sichtbar geworden – durch den Skandal um Cambridge Analytica, als bewiesen wurde, dass Facebook die Daten seiner Nutzer verkauft. Als das an die Öffentlichkeit kam, war Ihr Roman gerade erschienen. Sie hatten offenbar einen Riecher für das Thema.

Sudjic Als ich mit *Sympathie* 2014 begann, arbeitete ich noch in einer Werbeagentur und beschäftigte mich mit Markenstrategie. Technologie schien vor Cambridge Analytica die Lösung für alles bereitzuhalten, es war die positive Utopie schlechthin. Aber was mich damals schon beunruhigte, war das ungeheure Tempo, mit dem sich beispielsweise Facebook verbreitete. Die Schere zwischen technologischer Entwicklung und mangelhaftem Verständnis für die Folgen öffnete sich rasant. Wer beherrscht hier wen? Ich hatte das Gefühl, dass uns das Ding, das wir für magisch hielten, langsam entglitt.

ZEITmagazin Als Millennial im Jahr 2014 den Kontrollverlust im Internet zu thematisieren war ziemlich unpopulär, oder?

Sudjic Klar. Aber es ging mir gar nicht darum, das Internet oder den technologischen Fortschritt zu verurteilen. Plötzlich wurde mir klar, wie extrem die Entscheidungen, die ich online treffe, mich selbst verändern. Man schafft auf Instagram neue Versionen von sich selbst, und diese Parallelidentitäten interessieren mich als Schriftstellerin: die Frage, wie die Daten, die wir online hochladen, auf unser Selbstbild zurückwirken. Das Internet gibt vor, uns zu kennen, aus seiner Perspektive sind wir ein Haufen gesammelter Daten. Daraus wird ein Bild von uns,

und daraus werden angebliche Bedürfnisse abgeleitet – etwa welches Buch wir kaufen und wo wir Urlaub machen sollen.

ZEITmagazin Was stört Sie daran?

Sudjic Unsere Identität wird durch unsere Herkunft und unser kulturelles Umfeld bestimmt, aber auch durch Zufälle. Ich mag es, in einem Buchladen herumzustöbern und unerwartet auf ein Buch zu stoßen, das mir einen neuen Weg weist. Aber je mehr wir Empfehlungen aus dem Netz vertrauen, desto mehr verselbstständigt sich dieser Mechanismus. Weil mir bestimmte Dinge gefallen haben, werden mir auf dieser Grundlage automatisch andere Dinge angeboten. Alles geschieht scheinbar folgerichtig und lässt keinen Platz für Irrtümer oder Veränderungen. Der Raum, sich zu entwickeln, schrumpft.

ZEITmagazin Ist bedingungsloses Vertrauen das Problem?

Sudjic Schlimm ist vor allem das Unwissen, aus welcher Absicht die neue Technologie entwickelt wurde und wird, die wir jeden Tag so vertrauensvoll nutzen. Dass Smartphones, soziale Netzwerke und Apps unser Verhalten manipulieren und nach den gleichen Mechanismen wie eine Spielhölle funktionieren, ist gewollt. Facebook existiert nicht als Zeitvertreib. Es ist dazu gemacht, dem Nutzer Daten zu rauben, um sie weiterzuverkaufen. [...]

ZEITmagazin Dazu kommt, dass sich auf der Nutzerebene die Grenzen zwischen Realem und Manipuliertem auflösen.

Sudjic Im Internet bilden Anzeigen, Bilder, Filme, Nachrichten eine riesige Collage unterschiedlicher Reize, die das Hirn gleichzeitig verarbeiten muss. Die Nachricht vom Terroranschlag hat denselben Rang wie die von der Geburt des Kindes einer Freundin oder die Terminerinnerung zur Fußpflege. Formen und Bedeutung verschwimmen ineinander, das Reale tritt in Konkurrenz zum Eingebildeten. Dass vieles gleichzeitig auf uns einprasselt, ist nicht neu – aber Social Media hat die Reize und Impulse enorm vervielfacht. (639 words)

Ilka Piepgras, *ZEITmagazin*, 2019

The digital human – when stories get out

What happens when you are unknowingly stalked by someone else and become an actor in their story?

8 **BEFORE YOU START** Discuss your attitudes about recording people in public: Partner A gathers reasons why a person might not want to be filmed or photographed in public. Partner B collects reasons why someone could want to film or photograph others in public.

A1 **9** **LISTENING** Listen to the podcast. Describe what bothered Jack about being cast in a neighbour's online narrative and how he finally reversed the situation. → S23.1 → ○2, → ●3

10 **SPEAKING** Argue both the positive and negative sides of having parts of your private life online for others to see.

Media literacy

Today, the internet and social media enable us to share knowledge and information on a hitherto unseen scale. While this can be very positive and contribute to transparency, digital media also has the enormous power to mislead and manipulate people through the dissemination of **misinformation** – false information that is shared but without the aim of causing harm, **disinformation** – false information that is shared with the aim of causing harm, and **malinformation** – genuine information that is shared with the aim of inflicting harm on a person, organisation or country.

Media literacy – the ability to access, analyse, evaluate, use and share information – is a crucial skill. It empowers us as citizens to navigate the news environment and to make informed decisions.

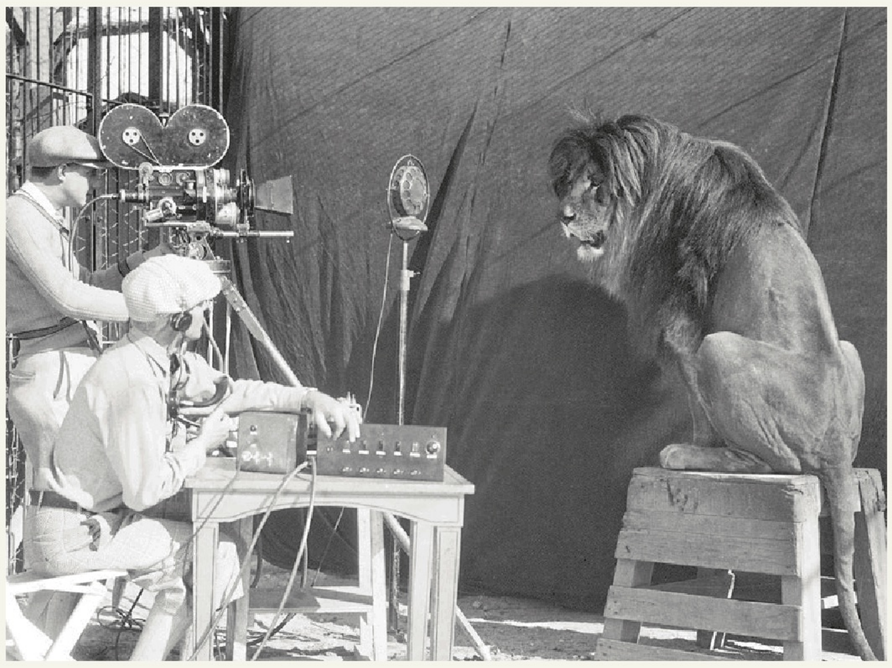
1 AWARENESS

a) Choose one of the items in the word cloud and explain how it can be used for mis-, dis- or malinformation. You may refer to examples you know. If so, where did you find them? Think about the kinds of situations in which they might be used and where they might be shared.

b) Discuss which ones are potentially the most harmful.

MK **2** VISUALS

a) The photo shows the original photo setting for the logo of the film company Metro Goldwyn Mayer. Search for more information on the original photo shoot online. How did you find it, and where? → S31



b) During your search, you might also have found the photo hoax of a lion strapped to a table that appeared online a few years ago, purportedly showing how it was done. If so, how did you find out that it was a fake?

c) Have you ever used a reverse picture search or fact-checking website to check a photo's authenticity? What other methods are available to photographers to protect their photos against manipulation?

3 VIEWING

a) Many people see deepfake manipulation as a threat to democracy. *The Guardian* wrote that deepfakes "undermine the possibility of a reliable, shared reality." Discuss how this could happen and give examples.

V3 b) Watch this video and take notes on how deepfakes are made and how they might be used.

c) What are the telltale signs that videos have been manipulated? Do some research online. Remember to note down your sources and assess their reliabilty.

4 REFLECTION Clay Shirky (b. 1964), a US speaker and writer on internet technologies, has said, "The whole, 'Is the Internet a good thing or a bad thing?' We're done with that. It's just a thing. How to maximise its civic value, its public good – that's the really big challenge."
Of course, there's no easy answer to this question. But it's going to affect us all. What do you think – how can we rise to this challenge?

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fabricated content completely false information created to do harm; **imposter content** false information which tries to copy genuine, trustworthy sources · **false connection** e.g. a misleading headline

B The effect of media on people

Do you know how much time you spend on your phone?

1 **BEFORE YOU START** Think about the relationship you have with your phone, as if it were another person. Which of you has control over the other? Explain your answer.

Before beginning to write this article, I spent 20 minutes doing, if I'm honest, sort of nothing on my phone. Prior to that, I checked emails, read the news and browsed social media in bed. My phone is usually within arm's reach, which seems to me fairly typical of everyone, old and young, who includes a phone in their essential trifecta of belongings, alongside their keys and wallet.

I spend an average of two hours and 20 minutes a day on my phone, according to my iPhone's Screen Time function. As someone who writes about internet ephemera for a living, I feel justified in my habit of filter-feeding through social media like a megamouth shark. Yet it's somewhat more difficult to be nonchalant when I realize my daily habits amount to me spending 35 days a year, or over five (five!) years of my remaining life, on my phone.

Darkly, that total does not include the hours I spend on my laptop, nor watching Netflix. [...]

According to research from RescueTime, one of several apps for iOS and Android created to monitor phone use, people generally spend an average of three hours and 15 minutes on their phones every day, with the top 20% of smartphone users spending upwards of four and a half hours.

Pickups are also an important metric in determining how our devices affect us. On average, we pick up our phones 58 times a day, and while some of our pickups, we like to think, are purposeful – a quick text or inbox check – in my experience (I pick up 39 times a day) such innocent glances have a mysterious way of leading to Twitter when really, I should be working. [...]

I have no illusion of productivity when I grab my phone mid-work task. I agree with the half-century of cognitive science that concludes multitasking is a comforting fiction. I just ... do it anyway.

My bad habit is probably related to what the author Michael Harris, in his 2014 book *The End of Absence: Reclaiming What We've Lost in a World of Constant Connection*, calls "a very basic brain function": the "orienting response". This is a version of that prehistoric impulse that underpins us to eat lots of once scarce sugar and fat, but it underpins the attention economy rather than the junk food industry.

"Having evolved in an environment rife with danger and uncertainty," Harris writes, "we are hardwired to always default to fast-paced shifts in focus." He argues that constant pinging updates and push notifications (I get 66 a day) exploit human impulses.

"Exploit" is the operative word. We have less agency over our technology than we want to believe, according to the historian Yuval Noah Harari. We're more like "hackable animals", Harari says – tracked by algorithms that "know us better than we know ourselves." [...]

To create psychological dependency, social media companies use similar tactics to those of casinos. These include pull-to-refresh and infinite scroll features, and they "activate the same brain mechanisms as cocaine". Many tech-addiction studies focus on consequences for the young, yet the stress, distraction and negative mental health effects of being tethered to our phones affects users of all ages.

So how are we supposed to go about regaining our time? [...]

Adrienne Matei, *The Guardian*, 2019

4 **trifecta** [traɪˈfektə] a collection of three things
7 **ephemera** [ɪˈfemərə]sth made for single use or sth that will quickly disappear
30 **to underpin** to support
31 **to be rife with** to be full of
32 **to be hardwired** to automatically behave in a certain way
32 **to default to sth** to go back to the original settings
35 **operative word** the most important word in a phrase
35 **agency** *here:* power

2 **COMPREHENSION** Describe how new technologies keep us on our phones so long.

3 **ANALYSIS** Examine the main message of this text and give examples to show how it is supported by the line of argumentation. → S12.4 → ● 4

4 **REFLECTION**

a) Look at the highlighted words and guess where the hyperlinks lead to. Based on your speculations, which ones would you click on? Why?

b) Which other phrases do you wish had hyperlinks? Why?

5 **SPEAKING** Using a placemat technique, collect ideas on how you can regain some of the time you lose on your phone. Get together in groups of four and each of you notes down ideas for one of the following areas: Regain your time 1) at home, 2) with your family, 3) with your friends, 4) at school. → ● 5

6 **CREATIVE TASK** Imagine you had to give up your phone and the internet for a day. Give a short (humorous) speech in which you describe how this would impact your daily routine. → S15

How Laura became an influencer

7 **BEFORE YOU START** Assess to what extent the information you get from influencers is trustworthy. Do a quick survey in class.

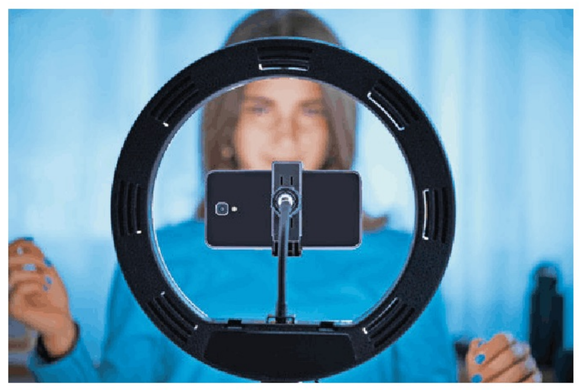
A2 **8** **LISTENING** → S21

a) Write down phrases that will help you talk about an influencer's job.

b) Outline how Laura became an influencer.

c) Describe Laura's attitude to her work as an influencer.

d) Explain how Laura tries to maintain her integrity in business and in her private life.



deliverable a product or service which is provided for a project
to be out of one's depth not having the knowledge/ experience to deal with sth

9 **SPEAKING** Discuss in class how you can assess the credibility of influencers. → S23.1

How can democracy survive in news deserts?

10 **BEFORE YOU START**

a) Think of recent global events and brainstorm ideas about why local media are important for combatting misinformation and keeping conflicts from getting worse.

b) Scan the first paragraphs for place names and find them on a (digital) map. Find out more about these places. What similarities do you notice?

c) Do some research on local journalism in your region. How important is it compared to the global social networks you know?

What do Glennville, Georgia, and Youngstown, Ohio, have in common? The small town in the Deep South and the mid-sized Midwestern city both have lost their sole local newspapers in recent years.

Residents, without a doubt, sorely miss these local news outlets. The *Glennville Sentinel* was founded in 1925. The city's agricultural economy was booming, and there was a lot to report on. But in 2016, the weekly newspaper shuttered its doors for good, leaving the town of roughly 3,800 and surrounding area without any local newspaper at all. Youngstown's 150-year-old daily *Vindicator* had a similar cult following. After its

[2] **sole** only
[4] **sorely** extremely

demise in 2019, a few staffers tried to compensate by launching their own digital news startup. A noble effort, subscribers say, but just not the same.

These are two tales of the death of local news. There are thousands more in the U.S., from the *Bald Knob Banner* in rural White County, Arkansas, to *Hernando Today* in Hernando, Florida, to the *Rocky Mountain News* in Denver, Colorado. A similar pattern is visible in countries around the world. The resulting landscape is increasingly prominent. And it's become both a cause for concern and for action. Academics have even coined a term for it. Communities, either rural or urban, with limited access to the sort of credible and comprehensive news and information that feeds democracy at the grassroots level, are dubbed news deserts.

The desert is spreading rapidly. Between January 2005 and December 2020, a quarter of all U.S. local print newspapers ceased publication, according to data that Northwestern professor Penny Muse Abernathy collected while at the University of North Carolina. Within that same time frame, more than half of all local journalists lost their jobs, as round after round of layoffs gutted newsrooms, according to UNC. The Covid-19 pandemic has accelerated this consolidation. At least 30 more American newspapers closed or merged between April and May 2020 alone, Abernathy says.

This trend isn't limited to the U.S. The influential German regional newspaper *Rhein-Zeitung* permanently closed all local editorial offices in February 2020, leaving editors at just three locations throughout the entire state of North Rhine-Westphalia. The consolidation mirrors developments in rural, suburban, and urban areas throughout the country.

"In the past, when you were growing up and you got the hometown newspaper, your mom was cutting out the grocery coupons, your dad was reading the sports scores, and you got the local news along with it," says Anne Nelson, an American journalist and author of the book *Shadow Network: Media, Money, and the Secret Hub of the Radical Right*.

"Sometimes the national and international news came last, but local events and statehouse politics were covered," Nelson says. "Now, there's a new political media model exploiting local news deserts particularly in rural, middle America. Americans today inhabit parallel media silos, divided largely along party lines."

In other words: the decline in local journalism affects the health of local democracy. The news void is filled with cable channels, radio stations, and social-media sites that stoke conflict and polarization. In a 2019 study titled "When newspapers close, voters become more partisan," a group of University of Chicago researchers directly and unequivocally linked newspaper closures to partisanship. "Unless something is done," the study's authors warned, "our politics will likely become ever more contentious and partisan as the media landscape consolidates."

That's the bad news. Here's a bit of good news. A handful of unique initiatives is pushing back in support of local news.

In Boulder, Colorado, for one, the member-supported Public News Service provides multi-platform content for free to news outlets in flyover states, in an effort to advocate journalism in the public interest.

Report for America, meanwhile, places young journalists in local newsrooms to report on under-covered topics and communities. Aiming to tackle news deserts at scale, it paired 226 reporters with newsrooms in 48 states, Washington D.C. and Puerto Rico in 2020 compared with just three reporters in 2017, its first intake. Journalists have worked in newsrooms from Morgantown, West Virginia, to Anchorage, Alaska, and Ridgeland, Mississippi, to name just a few.

Perhaps even the simplest of efforts can make a difference. In 2019, the editor of *The Desert Sun*, a local daily in Palm Springs, California, dropped national politics from the opinion page for a month. As op-eds turned to local issues, so did the news. Online

18 **to dub** to give a nickname to sth
23 **to gut** *here:* to empty; to remove the vital organs
39 **silo** place for storing grain; *here:* a closed unit that doesn't communicate with others
42 **to stoke** to add fuel to a large fire
46 **partisan** *(adj)* strongly supporting a particular political point of view
50 **flyover state** a state in the US that is not on the coast
60 **op-ed** editorial; a guest writer's opinion article in a newspaper

readership nearly doubled. And academics who analyzed the experiment found that polarization in Palm Springs had visibly decreased.

"Polarization is a tough trend to slow down in American politics," says Joshua Darr, a professor at Louisiana State University. "But *The Desert Sun* was able to do just that by changing one page of its paper per day."

Deborah Steinborn, 2022

11 COMPREHENSION

a) Outline the main information about local news outlets given in the article.

b) Illustrate how experts explain the threats to democracy and what solutions are suggested.

12 ANALYSIS Examine the journalistic language and style used in this article. → S3.1

13 EVALUATION Comment on the question posed in the title of this article using information from the text. → S14.2

14 LANGUAGE

a) Create collocations by matching the following phrases.

b) Assign your collocations to the headings: local media, developers, city council or city planners.

to provide (for) • to describe • to give • to have • to appeal to • to address • to cover • to accommodate • to transform sth into • to reconcile • to consider • to prevent

an unbiased report • different perspectives • a local event • various stakeholders • into a thriving community • people from opposite ends of the social/political spectrum • priority • the needs of those most vulnerable • local issues • manipulation of public opinion

15 CREATIVE TASK Write an article for a local paper (edited in English) about what kinds of communication would be necessary and available in your ideal community. → S17

V4 **16 VIEWING** → S14.1, S28.2 → ●6

a) Watch journalism professor Jeff Jarvis explain the ethics of banning a website in accordance with the right of freedom of speech. In this case, the web hosting service GoDaddy decided to remove a neo-Nazi website after its publisher posted an article mocking a woman who was killed at a white nationalist rally.

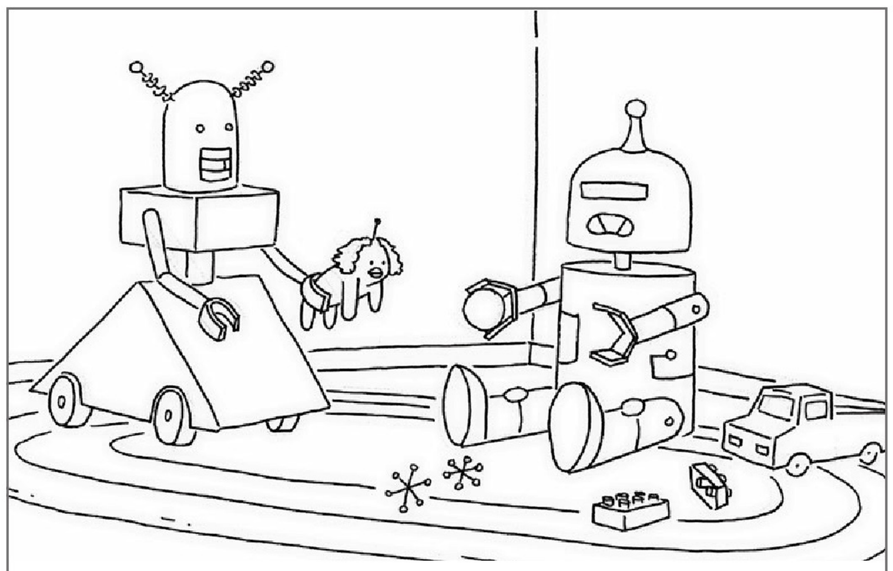
b) Describe how Jarvis differentiates between the rights and protective duties of the US government and those of a corporation regarding free speech.

Artificial intelligence (AI)

17 VISUALS

a) Describe and analyse the cartoon. → S27.2

b) Comment on the message of the cartoon in a well-structured essay. → S14.1



"Who do you want to replace when you grow up?"

MK 18 **BEFORE YOU START**

a) With a partner, do some research on some AI tools currently available and what they can do: Make a mind map of the AI tools you know, sorted by their purpose and fields of use (e.g. generating texts, images or music, business, medical diagnosis etc.). → S31

b) Combine the terms to make expressions you need to talk about AI.

to analyse • to provide • to generate • to create • to assist sb with	images • structures • a student's progress • feedback • improving grammar and style	automatically • accurately • instantly • based on prompts • in authentic English

c) With a partner, talk about your experiences with AI and update your mind maps.

d) After reading the fact file, add more expressions to your mind map.

FACT FILE

To prompt or not to prompt

The most recent generations of AI have the ability to self-learn and create, within seconds, products that resemble creative expressions. Multi-purpose systems can not only convert text to speech and images to text and vice versa, but can also create or manipulate music files, pictures, videos and software code.
These key advancements have created malpractice concerns regarding the misuse of the products of AI tools for dishonest or even criminal purposes. The bias of the training data also inadvertently influences the range of possible answers. Because no developer has disclosed the entire scope and full sources of their training data, the accuracy of the outcome must always be considered with some suspicion.

AI tools are said to be "hallucinating" when they 'invent' content which is realistic-sounding, but false. It may even be a reference to a non-existent artwork or academic paper. The tool creates an 'answer' to the prompt using probability calculations based on relevant content and style of answers.
As with any technology, using AI tools requires informed human action. Whereas these tools can save time, they are environmentally questionable, since one AI prompt requires several times the energy and cooling water needed for a simple search engine query. Creating prompts for AI tools that are worthwhile and lead to satisfactory drafts and preliminary designs for further human work is referred to as prompt engineering.

19 **THINK-PAIR-AI-SHARE**

a) List examples of helpful/productive/effective/popular uses for AI.

b) Share your list with a partner. Write one prompt for an AI tool together to help you present your results. If you are dissatisfied with the first result, use no more than three follow-up prompts.

c) Evaluate the AI results.

d) Give a short presentation about your experience, explaining to what extent AI helped you, and what you feel you could do better with natural intelligence.

20 **RESEARCH**

a) Test your analytical and research skills against those of a machine: Keeping in mind your prompts and results from the previous task, use conventional search tools to find either the information or the picture you had hoped the AI tool would produce. → S31

b) Discuss the steps you took and reflect on the extent to which you are satisfied with the results. → S23.1

21 **SPEAKING** Discuss the amount of truth inherent in these statements about AI:

1. "There is only a certain amount of available labour, and if a machine does part of the work, the workload for humans is generally reduced."
2. "One day computers are likely to make people redundant."

Separating fact from fiction is tougher than ever

1 BEFORE YOU START

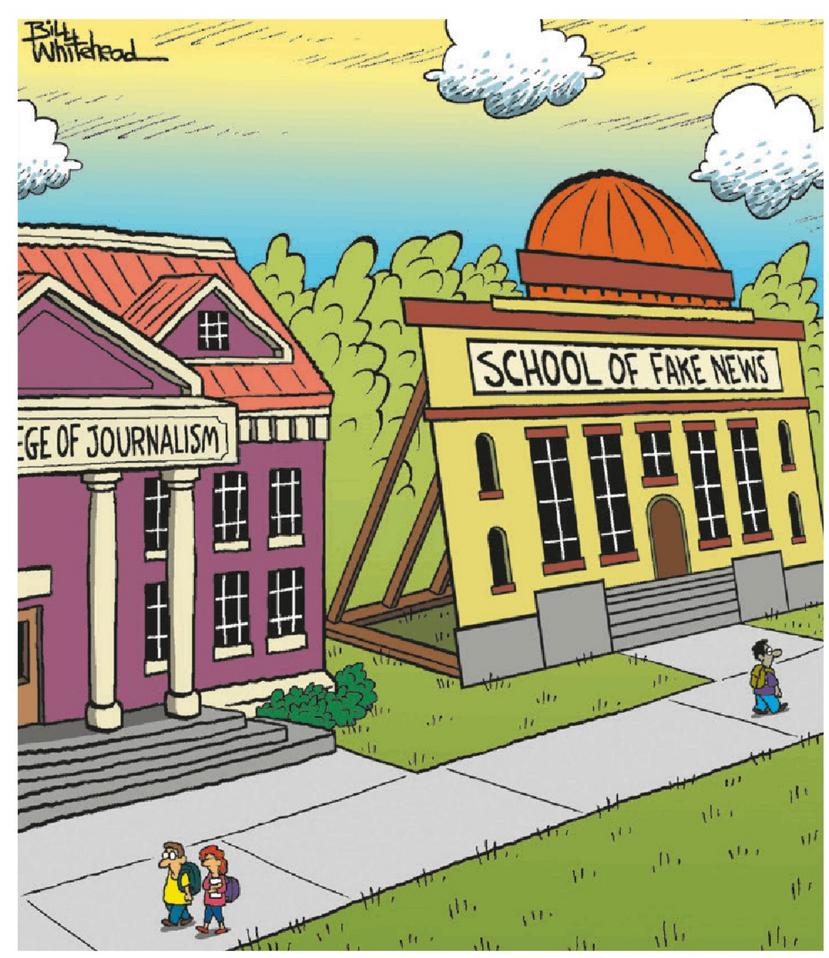
a) Describe the cartoon and analyse its message. → S27.2

b) Using the cartoon as a starting point, share what you know about fake news.

TIP

How to spot fake news

- **Trust your instincts.** If it doesn't sound right, it probably isn't.
- **Be critical.** Do a quick search for other stories that can corroborate or disprove it.
- **Check the comments.** Other readers may have already debunked all or part of the article.
- **Look for clear authorship** with byline credit and biographical information about the writer.
- **Look for sources.** Good journalism includes quoted sources, research by academics from well-known universities and professionals from companies or institutions you can identify.



News media have long challenged the honesty of politicians and held them to account, but things have been turned on their head. We're living in a world where politicians in democratic nations now accuse media of being "an enemy of the people" and purveyors of "fake news."

That's just one of the many challenges preventing traditional news media from effectively combating fake news – the perception they are part of the problem, not the solution. Eroding trust in media – some of it from external sources like the American President, but some of it self-induced – is the heart of the problem. Before mainstream media can do anything to combat fake news, it has to make sure their own houses are in order, both with editorial content and advertising and especially with sponsored content and native advertising from third-party providers.

In the past, you needed a lot of resources to start a rumour or propaganda campaign. It took media power and resources to start a rumour and spread it widely. But those days are gone, thanks to social media. The reach is massive; anyone can start a rumour and, if they feed it to the right channel, it spreads within minutes. In today's world, we are drowning in fake news – either propaganda that masquerades as editorial content, or false content designed to generate advertising revenues through increased web traffic.

To make matters worse, what we still think of as "mass media" – television, radio and newspapers – are minuscule compared to social platforms, the new mass media, where it is easy to share false and misleading posts, either by design or inadvertently. Just look at the numbers: Facebook has 1.4 billion daily users, while its sister platform Instagram counts 500 million. Twitter has 157 million. Snapchat, the current preference of the young, boasts 61 million. The *New York Times*, by contrast, claims about four million, the *Wall Street Journal* and *USA Today* 6 million, and the Times of London 1 million – a mere drop in the bucket comparatively.

Thanks to that dynamic, a big part of the population now consumes and shares its news via social media, often without realizing what they share is false. More than two million people shared, commented and reacted to the false story that President Obama banned the Pledge of Allegiance in US schools. Nearly a million did the same with a story that falsely claimed, "The Pope endorsed Donald Trump". And more than 3,000 Facebook advertisements and links that targeted US voters were created and paid for by Russian entities.

5 **purveyor** seller
21 **to drown** *ertrinken*
22 **revenue** income, money received
25 **minuscule** tiny
26 **inadvertently** not wanting to do so, unintentionally
36 **to endorse** to declare one's public support of sb/sth

Even news media professionals, who should know better, have been taken in – we've all seen stories spread by mainstream media that came from spurious sources. And that's just the tip of the iceberg – it's hard to tell what's true or not on social platforms because it's hard to determine the source of the content beyond the friend who shared it. It's no wonder that two-thirds of Americans in a recent poll said they are greatly confused by media, or that nearly half think news media makes up stories. In this environment, trusted media are needed more than ever. Consumers are overloaded; we are exposed to media for 12 hours each day and are hit by more than 3,000 advertising messages a day.

News media can't compete with social media in terms of reach, but it can compete and win in terms of accuracy, and in terms of once again becoming a reliable source of credible news that cuts through all the noise. But to do so – and the only chance they have – is to build up trust again with good quality journalism and quality advertising. The industry is not yet doing so. In many countries, trust in media is at all-time lows.

Dietmar Schantin, *Institute for media studies* website, 2018

40 **spurious** based on false or misunderstood information
50 **credible** believable

2 **COMPREHENSION** Point out the challenges trusted media are confronted with.

3 **LANGUAGE**

a) Find words in the text related to "dishonesty", including antonyms. Using some of these words, write a definition of fake news and how it works. → S2

b) Analyse how the writer gives his topic weight and urgency. Focus on lines 1–31.

4 **ANALYSIS** Analyse the writer's line of argumentation and its intended effects regarding both social media and "trusted" media.

MK **5** **RESEARCH** Use an online fact-checker to verify or debunk a story that you have recently heard. You may test the fact-checker by finding out what it said about one of the false stories mentioned in the text. → S31

Writing and ridding the world of fake news

A3 **6** **LISTENING** → S21

a) BBC reporter Anisa Subedar is looking for new trends. In this podcast extract she meets Christopher Blair, writer and creator of numerous fake news stories, and Maarten Schenk, who is dedicated to tracing the truth. Listen to Subedar's meeting with Blair and take notes to describe his personality and his work.

A4 b) Listen to Subedar's meeting with Schenk and outline the reasons why Schenk started investigating fake news and why Blair has so many followers.

D2 **7** **WRITING** After listening to the interviews, write a short news article about either Blair or Schenk. Answer the questions 'who, what, why, where, how?' → S17

TIP

Special plural forms
English words with Latin roots often form their plural forms in different ways, often due to register. You may often see 'the data / media are' in formal settings and perhaps even 'the medium is', though rarely 'the datum is'. Artists talk about the 'mediums' they work with, even if they are called multimedia artists. Some English words, such as 'information' and 'advice', are always used in the singular, while others are plural in English (jeans / trousers / pants / eyeglasses), while they may appear as grammatically singular in other languages.

A whistle-blower uses the media to change the course of a war

8 **BEFORE YOU START** With your partner discuss situations which might justify an act of whistle-blowing.

VIP FILE

Chelsea Manning is a former US Army soldier who was convicted in 2013 of violations of the Espionage Act and other offenses, after disclosing nearly 750,000 classified documents to WikiLeaks. She was born in 1987 in Oklahoma City as Bradley Manning. After her conviction, she announced that she was a transgender woman and wished to be known as Chelsea Manning. She was sentenced to 35 years in prison but had most of her sentence reduced by President Barack Obama in 2017. Since her release, she has been a transparency activist, an author, a DJ, and a public speaker.

Barnes & Noble, Rockville, Maryland, February 8, 2010

The free internet at Barnes & Noble is ... not fast. Especially if you're on an encrypted network, pinging nodes all over the world to mask your real location and ensure anonymity. But it was what I had to work with. I needed to upload almost half a million incident reports and significant activity logs (SIGACTs) I'd brought with me on a memory card from Baghdad. This was every single incident report the United States Army ever filed about Iraq or Afghanistan, every instance where a soldier thought there was something important enough to log and report. These were descriptions of enemy engagements with hostile forces or explosives that detonated. They contained body counts, and coordinates, and businesslike summaries of confusing, violent encounters. They were a pointillist picture of wars that wouldn't end. The upload meter bar slowly filled up. With a blizzard hitting the mid-Atlantic states, power outages, and the ticket I had for a flight scheduled to take off in twelve hours, this was my only option.

I had brought the documents back to America in my camera, as files on an SD memory card. Navy customs personnel didn't blink an eye. To get the data out, I'd first burned the files onto DVD-RWs, labeled with titles like Taylor Swift, Katy Perry, Lady Gaga, Manning's Mix. No one cared enough to notice. I later transferred the files to the memory card, then shattered the discs with my boots on the gravel outside the trailers and tossed the shards in our burn barrel, along with the rest of the trash.

Sitting at a chair in the bookstore café, I drank a triple grande mocha and zoned out, listening to electronic music – Massive Attack, Prodigy – to wait out the uploads. There were seven chunks of data I needed to get out, and each one took between thirty minutes and an hour. The internet connection timed out so often that I had to restart several times. I began to worry that I wouldn't be able to get the whole thing out before the Barnes & Noble closed at 10:00 p.m. If that happens, I thought, I'm done. This is over. It just isn't meant to be. I was going to throw the memory card in a trash can and never try again.

But the Wi-Fi finally did its job. At nine thirty, the final file was uploaded. [...]

It is not possible to work in intelligence and not to imagine disclosing the many secrets you bear. I can't pinpoint exactly the first time the idea crossed my mind. Maybe it was when I was exposed to actual classified information, right after basic training in 2008, when I was first learning to be an intel analyst. It's as if there's a line you've crossed, a partition you've opened, this knowledge that you can't un-know, and it gives you power over the government – but it also gives the government power over you. You're trained and tested and vigorously inculcated with the notion that you can't

whistle-blower sb who reports private or classified information about an organisation, usually related to wrongdoing
WikiLeaks non-profit organisation founded in 2006 that publishes classified documents provided by anonymous sources
1 **Barnes & Noble** large bookstore chain in the US
3 **to ping nodes** to test connectivity between devices
5 **log** information in a written record
10 **body count** number of people killed
36 **inculcated** indoctrinated

tell anyone anything about what you do. This begins to control how you think about everything, how you act in the world. But the power of prohibition is fragile, especially once the lines seem arbitrary.

Or maybe the first germ of idea was planted when I was stationed at Fort Drum, in upstate New York, before I'd ever set foot in Iraq. I was transporting a cache of classified hard drives in a large box in the summer heat, and I began to worry about what would happen if I screwed up and left the box unattended. If someone picked up a stray classified hard drive and accessed it, what would happen? For me personally, of course, I knew there would be consequences. A serious investigation, negligence charges, maybe demotion. Perhaps even discharge. [...]

[A]fter I went to that Barnes & Noble, after I took the long trip back to Iraq on February 11, I finally felt some relief. Just the act of uploading the SIGACTs – months before it was published – made me feel like I'd done something, that I'd relieved my conscience a little. I felt a duty to my fellow humans to do this, to make the world understand more about what I knew was happening in Iraq and Afghanistan every day, to understand what the true casualty numbers were. I hoped and waited for WLO (the WikiLeaks Organization) to find the SIGACTs. [...]

FACT FILE

Wars on terror in Iraq (2003–12) and Afghanistan (2001–21)
After the terrorist attacks on the US in 2001, the Bush administration ordered the invasion of these two countries with the goal of creating a new democratic authority in Afghanistan, which was not successful, and bringing Saddam Hussein and Osama bin Laden to justice.

At the end of July, WLO had uploaded seventy-five thousand records from what became known as the Afghan war logs to its site, and *The Guardian*, *The New York Times*, and *Der Spiegel* copublished them. (The Iraq documents would be published later.) Public sentiment, already turning against the war, dipped still more with facts revealed in the documents [...].

The fallout from the release of the Afghan SIGACTs was instant and intense. The documents proved, unambiguously and unimpeachably, just how disastrous the war still was. Once revealed, the truth could not be denied or unseen: this horror, this constellation of petty vendettas with an undertow of corruption – this was the truth of the war.

The disclosures became a flashpoint for a larger argument about how the United States should engage internationally, and how much the public deserved to know about how their government was acting in their name. I had changed the terms of the debate, pulled back the curtain.

But while all that was happening, I knew nothing about it. I remained in a cage.

From: Chelsea Manning, *Readme.txt*, 2022

39 **arbitrary** random
57 **casualty** person killed or injured in a war or accident
66 **unambiguous** clear, not subject to misterpretation
66 **unimpeachable** so honest it cannot be doubted

9 **COMPREHENSION** Summarise what motivated Manning to collect and publish the files and how she then actually did it.

10 **ANALYSIS**
a) Analyse Manning's internal struggle during the process of publishing the secret documents, from her training through to her conviction.
b) Examine Manning's case within the context of fake news, trustworthy journalism and the roles of journalists.

11 **RESEARCH** Find out the extent to which Manning's revelations affected US diplomatic relations and the country's reputation on a global scale. → S31

Giving a presentation in class

As part of your presentation, use a news story or statistics that you have found. Show evidence that proves how you know it is true (or false).

Step 1 Choose your topic

Decide on a subject that interests you personally. Perhaps it is a story that you read and which intrigued you, or you can choose from one of these topics:

- surveillance cameras in Germany
- smartphone usage among German teens
- the fate of whistle-blowers in today's world
- uses of artificial intelligence

Step 2 Find reliable sources

When looking for resources for fact-checking your topic online, be sure you use specific language in the search field. Mention the country, age group, particular media you are interested in etc.
Before wasting your time clicking on results that you will not be able to use, look at the source first. Also read the short description of the contents of the link. → S31

Step 3 Check the veracity of the message

Once you have a good article or statistics, check the sources provided on that website. Is the information up to date? Are the sources reputable? Even serious newspapers and magazines have been fooled by dishonest journalists. Try cross-checking a few of them by clicking on them and reading more about your subject. You may also want to look at the tip "How to spot fake news" in the Advanced section of Part B in this topic. → S26.1

Step 4 Present your topic and summarise your methods

When giving your presentation, imagine you want to tell your audience three things. Formulate them in one sentence each and memorise them. This will make you feel confident and also give your presentation a clear structure. → S22

Note on electronic presentations: Make sure you have full command of the tools you are using. Test them at home and at school beforehand. The text should be legible even for those sitting in the back. One slide should have one main argument. Your audience can read the slides themselves, so you can simply explain them or add relevant information. Pictures and cartoons can liven up a presentation if used effectively. Face your listeners while speaking.

First, tell the class why and how you chose your subject. Describe how you proceeded to find the articles or statistics that form the basis of your presentation.

Second, present the information in a structured way. For example, describe the axes or attributes of the statistics and show how the numbers have increased, decreased or stayed basically the same. Explain what the facts mean to you and your situation and analyse them. Or summarise your article, comment briefly on its main message and state how it is important to you and also to the other students.

Third, describe the steps you took to fact-check the information associated with your topic. How trustworthy do you believe your sources are? What doubt still remains in your mind? How can you take steps to erase that doubt? What does it mean (to you) that it might be impossible to find out whether the information sources are 100% trustworthy?

Finally, invite your classmates to ask questions and participate in a discussion about the topic. Use your research as the basis for discussion.

3 The UK

Introduction

> I believe Britishness is defined not on ethnic and exclusive grounds but through shared values, our history of tolerance, openness and internationalism and our commitment to democracy and liberty, to civic duty and the public space.
>
> David Blunkett, former British politician

> England will still be England, an everlasting animal, stretching into the future and the past and like all living things having the power to change out of all recognition and yet remain the same.
>
> George Orwell, writer and journalist (1903–1950)

1 VISUALS

a) Decide on one of the pictures or quotes as a starter for a one-minute speech about the UK. Prepare the speech and present it to the class. → S15

b) What do you associate with the UK that has not been mentioned yet? Share your ideas and collect all the ideas so far in a mind map.

2 VIEWING

V1 a) Watch the ITV report. Partner A notes down what being British means to the pupils and students portrayed in the video. Partner B takes notes on what the pupils and students in the video believe other young people around the world think about them.

b) Compare your results.

c) Compare the results with the ideas on your mind map from task 1.

d) Match these ideas about Britain with the two quotes and talk about these aspects:

ethnic diversity • history • form of government • identity • inclusion • innovation • internationalism • isolation • traditions

e) Discuss what Germanness means to you. → ○1

3 SPEAKING

a) Rank the following characteristics according to what you think their importance is in Britain and in Germany: People should …

be friendly • be generous • have a sense of fair play • have a sense of humour • have good manners • be liberal • be loud • be plain-spoken • be tolerant • be traditional

b) Discuss the results.

4 RESEARCH

a) Do research on the difference between stereotypes and national characteristics. → S31

b) Partner A: Define Britishness in your own words, avoiding stereotypes.
Partner B: Define Germanness in your own words, avoiding stereotypes.

c) Present your results in class and put together two master definitions from the different presentations. → S22

5 VISUALS

a) Describe, analyse and interpret the cartoon. → S27.2

b) Using the cartoon as a starting point, discuss adequate principles for a distinctively British TV programme. → S23. 1

"So … who'd like to have a go at defining Britishness?"

The UK today and in the past

The kingdom unites (and 'disunites'?)

England, Scotland, Wales and Ireland were originally independent countries, which England came to dominate. In 1542 Wales had been fully annexed by England and in 1707 Scotland and England were united.

The union between Ireland and Great Britain came into effect in 1801, creating the 'Kingdom of Great Britain and Ireland'. As a reaction to subsequent movements in Scotland, Wales and Ireland to establish home rule there, Parliament in London set up government offices in these regions to grant them more political authority. After the Irish War of Independence (1919–1921), Ireland was divided, leaving only Protestant Northern Ireland as part of the United Kingdom. In 1998, Northern Ireland, Scotland and Wales were granted their own law-making institutions in areas of regional interest: the Northern Ireland Assembly in Belfast, the National Assembly for Wales in Cardiff and the Scottish Parliament in Edinburgh. This transfer of political powers to the regions is called devolution.

In 2014, a referendum on Scottish independence was narrowly defeated, but Britain's exit from the EU (British exit = Brexit) has further fuelled the debate on Scottish independence.

A 'disunited' England?

The North-South divide refers to differences within the country, such as climate, landscape, mentality or wealth. Traditionally, Britain has always been a class-ridden society, the rich and the poor leading very different lives.

Historically, the North developed differently from the South. The North was the heartland of industrialisation, with mines in Lancashire, Yorkshire and Durham and heavy industry in cities such as Sheffield, Manchester and Newcastle. In the Victorian age, the slums in these cities and also in London were notorious for crime, poverty, brutality and a lack of sanitation. Private charities or individuals felt the need to help the less privileged, which eventually led the government to set up welfare policies.

The year 1942 was the beginning of the comprehensive welfare state, which aimed at security for the individual from the cradle to the grave. In recent decades, this system has suffered. In the 70s, England saw a time of economic crisis, with heavy industry on the decline. Conservative Prime Minister Margaret Thatcher privatised nationalised industries and weakened trade unions, which contributed to cementing the North-South divide. Even today, the divide keeps deepening as public investment money is not equally distributed and investors tend to prefer the South.

Empire, Commonwealth and immigration to the UK

From the 16th century, British companies set up trading posts around the world to ensure the supply of much-wanted goods like tea, sugar, rubber and teak. Often these posts held political power over large areas of land. Some became colonies, such as North America and South Africa. The exploitation of people (including the slave trade) and natural resources was an integral part of the British Empire.

The British government controlled the colonies using governors and armies, but they often clashed with local powers. One such clash led to the independence of the North American colonies, which became the United States of America. In the 19th century, nevertheless, Britain became the most powerful nation on earth, ruling roughly one quarter of the world's population. In many cases, British colonialism led to the destruction of local economic and political systems and to extensive suffering.

During the 20th century, most former colonies gained independence, but the effects of the British Empire still affect the former colonies in positive and negative ways. English has become the world language, democracy and infrastructure such as

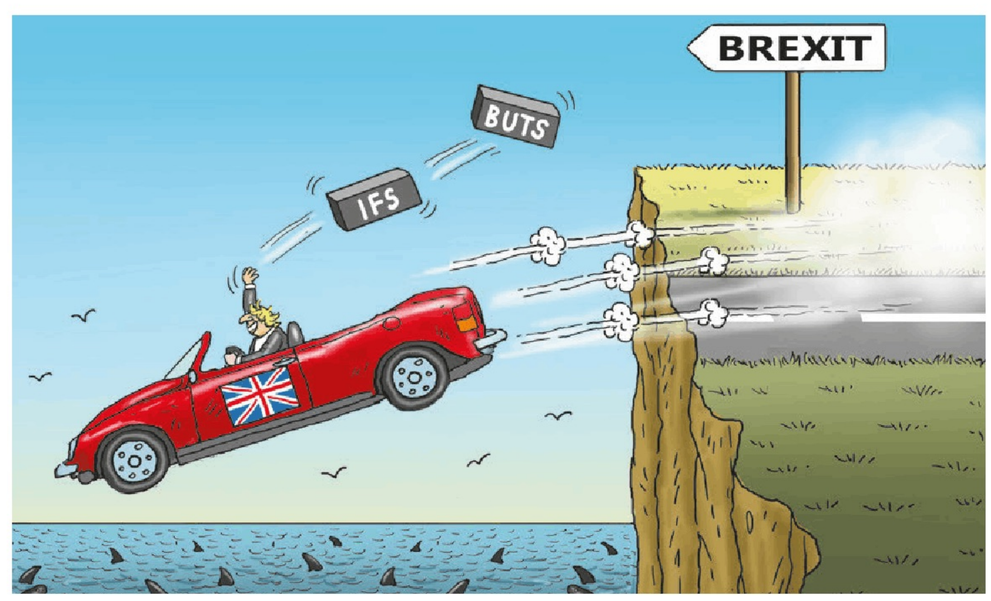
hospitals and railways were retained and the UK still has close ties with most of these countries via the Commonwealth, an association of 54 nations. But many former colonies struggle with rebuilding their economies and with unrest because of ethnic tensions triggered by the random definition of borders during colonial times.

Since World War II, the UK has become a much more ethnically and culturally diverse country. One reason for this was a labour shortage after the war. As a consequence, Britain encouraged a significant number of immigrants from Commonwealth nations such as India, Pakistan or the Caribbean to come and work in the UK. Most of them settled in London and the industrial towns of the Midlands and the North, such as Birmingham or Leicester, where even today the number of British Asians or Black Britons is significantly higher than elsewhere in the country. In the 21st century, many people from Eastern Europe have gone to work in the UK.

There is an ongoing debate about the benefits and the drawbacks of mass immigration to the UK and its responsibility as a former colonial power. Systemic racism, discrimination, riots, and the development of ethnic parallel societies are some aspects of a multicultural Britain. Nevertheless, there is a broad consensus that tolerance and diversity have profited the country and are now an integral part of Britishness.

Post-Brexit Britain: heading for new shores?

After WWII and the disintegration of the British Empire, the UK had to reorient itself. It only joined the European Union (EU) in 1973, and remained sceptical about a European parliament, which was perceived as threatening the sovereignty of the nation state. On 23 June 2016, a referendum on the UK's membership of the EU was held. Many Conservatives (Tories) and the populist UK Independence Party (UKIP) fervently campaigned for 'Leave'. Ultimately, the Leave side won by a close margin and the government had to deal with a complicated process of negotiations for the UK to settle the so-called 'divorce bill' with the EU. The UK left the EU on 31 January 2020 with many issues about their future relations still unsolved. Britain's relationship with long-standing political and trading partners like the US and the Commonwealth countries is being re-evaluated and the nation is in the process of redefining its position in the world.



1 COMPREHENSION

a) Create a timeline of British history with the information given. See the Appendix for more information about the Magna Carta.

b) Pick one historical event that you think has had lasting effects on Britain today. Research, prepare and present a 2-minute talk, explaining why it is so important. → S22, S31 → ○2

2 LANGUAGE In groups of three, divide the nine terms between you. Prepare a definition of your three terms and present them to your group.

devolution • North-South divide • British Empire • referendum • welfare policies • colony • Commonwealth • diversity • sovereignty

3 VISUALS

a) Describe and analyse the cartoon. → S27.2

b) Do research and compile a list of the 'ifs and buts' in the Brexit negotiations. → S31

The political system of the United Kingdom

The UK is a constitutional monarchy with a parliamentary democracy, based on a largely unwritten constitution that has evolved over centuries. First drafted in 1215, the Magna Carta subjected even the king to the rule of law, thus strengthening individual rights and giving more power to Parliament. The sovereign is officially Head of State and appoints Supreme Court judges, who are independent from government, but he/she now represents rather than rules.

In a first-past-the-post electoral system, only one candidate in each constituency is elected and all other votes are 'wasted'. This benefits the two large parties, the Conservatives (Tories) and the Labour Party, while disadvantaging smaller ones like the Liberal Democrats.

Some advantages of first-past-the-post are that it is simple to understand, produces strong, mainly single-party governments and provides a close link between MPs and their constituencies.

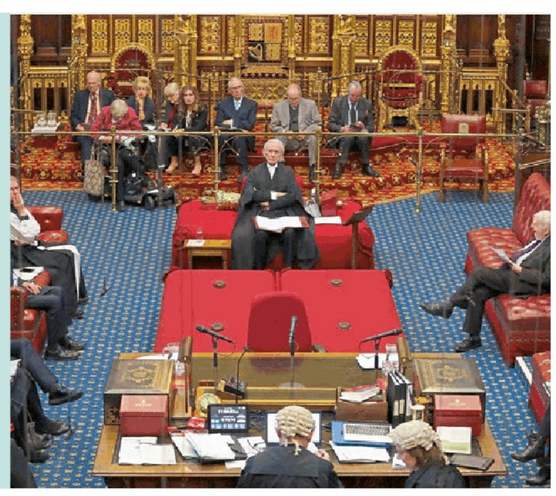
Although many legislative powers in domestic issues are devolved to National Assemblies in Scotland, Wales and Northern Ireland, Parliament (in Westminster, London) remains responsible for legislation affecting the UK as a whole, international relations and financial matters.

The people (the electorate: all British nationals over 18, in 650 parliamentary constituencies) vote directly, in a first-past-the-post system, for Members of Parliament for up to five years.

The Houses of Parliament

The House of Commons
650 Members of Parliament (MPs), one for each constituency
- examine the work of the Government
- debate and pass bills (drafts for laws)

The House of Lords
About 800 members (life peers and 26 Anglican bishops)
- advise on/suggest changes to bills
- can delay most bills for up to a year
- hereditary peerage was abolished in 1999



Government: the Prime Minister, leader of the party winning the most seats in the House of Commons
- represents the government
- reports regularly to the monarch

and the Cabinet:
- 20 senior ministers appointed by the Prime Minister to lead government departments

The Shadow Cabinet
- MPs and Lords from the second largest/opposition party
- responsible for checking and questioning the Cabinet's work

The monarch/the sovereign
Official Head of State and Commonwealth, Commander-in-Chief of the Armed Forces, Supreme Governor of the Church of England – hereditary, and crowned for life
- representational function; State Opening of Parliament each year
- appoints the Prime Minister and all Lords in the House of Lords
- Bills approved by both Commons and Lords receive Royal Assent, becoming Acts of Parliament and thereby law

4 **LANGUAGE** Match the verbs with the correct endings to make phrases that describe a function in the political system of the UK. Then say who fulfils it.

to appoint • to chair • to challenge • to create • to debate • to entertain • to hold • to perform • to provide • to represent (2x) • to suggest

a debate in the House of Commons • amendments • ceremonial roles • important national issues • new laws • stability and continuity • the citizens of their constituencies • the government • the government to account • the members of the Cabinet • the UK to the rest of the world • visiting heads of state

Analysing non-fictional texts and writing a comment

Step 1 How a news story is presented by different newspapers

FACT FILE

Brexit
A public vote (=referendum) on the UK's membership of the European Union was held on Thursday 23 June 2016 and the Leave side won by nearly 52 % to 48 % on the Remain side. However, Britain's exit from the EU (British exit = Brexit) did not happen straight away, as the negotiations between the UK and the EU about the so-called 'divorce' deal required the departure date to be delayed several times. It was a time of great political upheaval in the UK. The UK finally stopped being a member of the EU on 31 January 2020, a day that has been regarded with mixed feelings by both Leavers and Remainers.

1 ANALYSIS Compare the different headlines published on 31 January 2020, the day that the UK left the European Union. Analyse how the different newspapers make clear which side – Leave or Remain – they supported during the Brexit years. Consider the content and language as well as the visual symbols used on these front pages. → ○3

Small Island
The Guardian

UK EXITS EUROPEAN UNION WITH PARTIES ACROSS THE COUNTRY
The Telegraph

A NEW DAWN FOR BRITAIN
The Daily Mail

OUR TIME HAS COME
The Sun

Leave a light on for Scotland
The National

TODAY BRITAIN LEAVES THE EU.
Is it inevitable that we will one day rejoin?
The Independent

FACT FILE

Different types of newspapers
There are different types of newspapers catering to the different interests of their respective readership. Newspaper articles in broadsheet or quality papers are typically written for an educated readership. They use formal language and provide comprehensive information, analysis, and critical insight into complex issues. A tabloid or popular newspaper is written for a mass readership, often making events appear sensationalist and dramatic. Complex issues are frequently simplified and presented in a biased way.

2 RESEARCH
a) Considering these headlines, do some research on the quality and political leaning of the corresponding newspapers. Group them according to their attitude to Brexit. → S31
b) Choose the Leave or the Remain side and based on your research, create a list with the arguments they used to defend their position during the Brexit campaign. Then compare your findings with a partner who researched the opposing side's arguments.

Step 2 Analysing a newspaper article

Text 1: On the stroke of 11 pm our nation's course changes for ever – and for the better. We will finally be out of the EU.

Forty-seven years and 30 days after we joined. Three decades since the rot set in with the drive towards a United States of Europe. Seven years after David Cameron promised a referendum and 3 ½ traumatic years since Leave won it. It is hard to exaggerate the magnitude of this moment. When Big Ben strikes 11pm tonight we will finally be free of the EU. Or the relief that Brexit, after all the division and rancour, will at last be done. That our democracy ultimately prevailed over those who fought to thwart it. Other EU nations saw their referendums overturned or ignored. We would not be bullied into a rethink. It is true that nothing much will change this year during the "transition period". But at 11pm Brexit becomes irreversible. We will be the first country to leave the EU.

And in the Sun's view we will never rejoin, never again surrender our independence. Instead we will be firing the starting gun on a new era full of excitement, potential and promise: The birth of a new Britain, setting our own laws, controlling our borders and trading independently with the entire world. This will not be Little Britain – quite the opposite. Brexit is not some nostalgic fantasy about the Empire. We will be outward-looking, a magnet for the brightest and best migrants – and for those already making a living here, a permanent, welcoming home. Many Sun readers will be ecstatic to be out. Some not so much. We understand that. But this paper – which was always pro-Common Market but increasingly eurosceptic as the EU grabbed more and more of our sovereignty – backed leaving all the way. [...]

The Sun website, 2020

3 COMPREHENSION Leave or remain? State the general attitude in the text and sum up the arguments for this attitude. → S13

4 ANALYSIS Examine what hopes and fears these arguments appeal to. Take the historical perspective into account. → ○4

5 ANALYSIS

a) Make a list of the words in the article that are connoted either positively or negatively and analyse in which contexts they are used.
b) Then explain in which way the words from task a) contribute to the tone of the text. → S10
c) Examine the rhetorical devices used. → ○5
d) Assess the effectiveness of this article to shape the readers' opinion.

6 LANGUAGE

a) Collect the phrases from the text with which an opinion is expressed or ideas are linked; e.g. "It is hard to exaggerate …" (ll. 5–6), "It is true that …" (l. 13), …
b) Look at the phrases you collected in task a) and use two different colours to highlight whether you consider them formal or informal. Which of these phrases are typical of a tabloid paper and which phrases could also be used by a quality paper?
c) Now choose typical tabloid expressions from your list and try to reformulate them into quality paper style (i.e. neutral in tone and in a formal register). → ○6

7 SPEAKING With today's news sources, are stories still told or rather sold? Discuss. → ●7

Text 2: That's that then, the past three years of madness didn't matter

A new dawn had broken had it not. It was the sort of bright sunny morning that makes you think you're in an orange juice advert. Slight chill in the air. In Downing Street, on the morning of June 24, 2016, it was decidedly frosty. This bright weather was what usually accompanies scenes of spring election winners arriving to take power.

But that morning David Cameron appeared at the lectern to give it away. "I will do everything I can as prime minister to steady the ship over the coming weeks and months," he said. "But I do not think it would be right for me to try to be the captain that steers our country to its next destination."

At this point neither he – nor any of us – could have imagined what a choppy, stormy, unpredictable, sick-making journey it would be. Nor the miscasting of his successor as captain. Theresa May was at the bridge, hand loosely on the tiller, setting a direction to Brexit means Brexit. Recognising that she needed a bigger crew to complete the journey, she went into battle with her opponents, and ended up holed below the waterline. Each time she set a new course, there would be mutiny. Some would throw themselves overboard, others would walk the plank. Until there was not enough hands on deck to keep the thing afloat. Looking back at where we've come from, the sea now looks calm and still. A vast expanse of nothing. What even happened back there?

It doesn't matter. None of it does. We never did find out what Brexit Means Brexit means. Or what Strong and Stable looked like. [...] I know some people were (are) very emotional about the United Kingdom reordering its trading relationships. I struggled to get quite so worked up. I don't define myself by the details of tariff agreements or student exchange programmes. Nor should you.

There are some who felt the Leave vote cut to the heart of what it meant to be British, to be European, to be them. But being told how someone views themselves is like having to listen to them describe a dream. Unbelievably tedious if unintentionally self-revelatory. It is entirely possible to go about your life not thinking about this stuff. The mental health of the nation might have been better if more had done just that. Let the victors have their moment. Let them gulp down their English sparkling wine and their humility all at once at 11 pm. This is now on them. No excuses.

So, we have taken back control. But what for? What is it that we will actually do now that we could not do before? Much of it is symbolism. And symbolism matters. But having the freedom to do something is not the same as doing it. Is it enough to say that we are choosing to keep immigration at existing levels? That we are choosing to produce goods, hire workers, regulate industry on the same rules that we did before? It would be a very British thing to do to make a great song and dance about leaving, and then quietly sneak back through a few side doors when nobody is looking. They will be called bespoke deals, opt-ins, unique arrangements for a unique country.

We have spent so long arguing about taking the control back that we – the political class, the media class, the voting class – have given no real thought to what good (or bad) these new retrieved powers might be put. That's what comes next. And unlike so much of what has come before, this is what will matter.

Matt Chorley, *The Times*, 2020

8 COMPREHENSION

a) Sum up the author's attitude and arguments.
b) Compare how *The Sun* and *The Times* position themselves on Brexit Day and explain why *The Sun's* article names no author.

9 ANALYSIS

a) Illustrate the author's use of imagery and relate it to his point of view. → S10
b) Examine how the author uses irony to set the tone of the text.
c) Analyse which other rhetorical devices are used to which effect(s). → ○8

10 ANALYSIS Write an outline of the article. Use it to analyse the author's train of thought, i.e. examine how the author structures his text to convince the readers of his opinion. → S3.2

11 EVALUATION Referring to the quote below, comment on the role of the media in shaping people's political beliefs and ideals. → S14.2

> Whoever controls the media, controls the mind.
>
> Attributed to Jim Morrison (1943–1971)

Step 3 Writing a comment or an editorial

A comment is a type of essay in which you give your opinion on a topic. It usually deals with a controversial issue or statement, which can be based on a text, quote or cartoon. In a newspaper, comments are sometimes published in the form of editorials or opinion pieces. The articles you have read belong to this text type. When you write a comment, your aim is to present a clear opinion on the topic and you should read the task very carefully to establish which register your text must be written in. Only if your comment is to be published in a newspaper does it also require a headline.

12 BEFORE YOU START

a) You are going to write an editorial for a quality newspaper in which you comment on the respective topic.
First choose one of the headlines and pay attention to its tone and style.

THE BREXIT EXPERIMENT:
A SUCCESS STORY

THE BREXIT EXPERIMENT:
A FAILURE

Why Scotland should no longer be forced to be a Part of the Union

THE ROYAL FAMILY IS OUTDATED

Nursery school should remain a computer-free zone!

Why British kids should learn foreign languages at school

b) Decide which opinion your editorial should represent.

c) Collect arguments that you can use to support the given opinion.

13 EVALUATION

a) Intro: Think of an interesting introduction that catches the reader's attention. A personal anecdote or specific situation, a general truth (Many people say ...) or some amazing facts that are new to the readers might do the trick. Then write out a thesis and a topic sentence.

b) Main part: Make an outline of the main part of your comment. Which argument should you start with, which is best mentioned at the end? Which examples could illustrate your arguments? Plan one paragraph for each argument.

c) Conclusion: Sum up your opinion briefly and give an outlook on the future and/or possible solutions.

d) Plan to put in at least three stylistic devices.

e) Write out your comment according to your outline. → S12

14 EVALUATION

a) Write your first draft of the editorial. → S14

b) Ask a partner for feedback. Then edit and check the editorial. → S12, S32

Catching intro and topic sentence

↓

State, explain and illustrate each argument.

↓

Sum up and give an outlook.

15 RESEARCH Do some research into the current state of affairs in the UK and note down positive and negative aspects that are clearly results/consequences of Brexit. → S31

A British identities today

The ideal of Britishness

There's a phenomenon called the Disneyland Effect. It dictates that your first experience of something sets the benchmark against which all subsequent experiences must compare. If that first experience isn't representative – say you win the lottery your first time playing, fall in love on your first date, or the plane crashes on your first flight – you end up with a distorted idea of normalcy for that thing.

An oft-cited Disneyland effect is the safari.

For most of us, our first and formative safari experience is an animal-themed ride in an amusement park. We sit in a bright, blue plastic boat floating around a simulation African savannah and for three intense minutes are bombarded by exotic animatronic animals: lions growl an inch from your face, zebras gallop along beside you, a family of meerkats dances on the shell of a giant turtle as tribal music blaring from speakers hidden in bushes builds to its thrilling crescendo.

Safaris, you think, as you exit via the gift shop. *Wonderful.*

So, you book an actual safari.

It's then that you learn that an actual safari, you know, like in Africa, is getting up at dawn to spend six hours being bounced on your coccyx in the back of a jeep and swallowing mouthfuls of dust while being snacked on by squadrons of mosquitoes – just to glimpse one solitary giraffe sleeping under a tree.

Does that giraffe sing or dance? Like heck.

The "Circle of Life"? Shove off, Elton.

You decide that maybe you like the artificial, sanitised version of safaris better than the real thing.

The following, I think, is a pretty good summary of most people's experience with the British.

Britain: the brand, the idea, the myth, the theme-park experience? *Wonderful.* A joyous pop-culture rollercoaster through history: the Mini, James Bond, swinging-sixties London, Monty Python, dancing to the Stones, Harry Potter-reading marathons, summers of Wimbledon.

Not all nationalities work their citizens equally – some exert higher demands. Italians get to be free-feeling, free-speaking, free-gesticulating, passionate communicators. Mexicans get to sleep all afternoon, wear sombreros, and drink tequila. If a German makes one joke a week, she's the office comedian. If an American can find France on a map, he's considered multicultural. If Australians put on shoes, people assume it's their wedding day.

We Brits don't have it so easy. Popular culture is not only our first experience with us, your Brit safari, it's also our first experiences of ourselves, too. In school, at home, on TV, through the music coming from our radios, the whitewashed empire of our history books, the self-righteous tone of our newspapers – we're indoctrinated, just as you're indoctrinated with the Idea of Britishness.

More than that, perhaps: the *Ideal* of Britishness.

We're taught that we're something special. We're the direct descendants of the most successful empire of all time, after all. The occupiers of the dead centre of the world map. Creators of the planet's lingua franca. Birthplace of Shakespeare. The Beatles. Yes, those Beatles. All four of them. We're colossal, hit-it-out-of-the-park cultural overachievers.

We've sold our cultural mythology hard, and no one has bought more of it than we have. Because of this, we feel a pressure to always, always, be funny; to speak perfect Oxford English; to remain stiff-upper-lipped in adversity; to say sorry for even the

Adam Fletcher

5 **distorted** false, *verzerrt*
6 **oft-cited** often quoted
16 **coccyx** tailbone, *Steißbein*
19 **like heck** certainly not
20 **Shove off** Get lost!
20 **Elton** Elton John, famous UK singer
29 **to work sb. equally** to expect the same amount of work from one person (*here:* expect as much from citizens of one country) as from all others
43 **hit-it-out-of-the-park** *adj* (baseball) hitting the ball so hard that it lands outside the pitch; high-scoring

slightest of provocations; to not be a burden, a bother, or an inconvenience; to be self-
50 reliant. To understand the British, you have to understand how much we're struggling with the disconnect between the values of our don't-make-a-fuss culture and the needs of us as individuals, between the Ideal of Britishness and the execution of Britishness. You have to understand everyday life on a small, overcrowded, damp collection of islands now rather showing their age and, perhaps, dare I say it, a little past their
55 cultural and economic prime.

It's all a bit overwhelming and intimidating and mostly impossible. So, cut us just a little slack, will you? Hopefully, in time, we'll learn to do just the same.

56 **to cut sb some slack** give sb a break, not judge sb too quickly

From: Adam Fletcher, *Understanding the British: A Hilarious Guide from Apologizing to Wimbledon*, 2019

1 COMPREHENSION

a) Sum up what Adam Fletcher means when he mentions the "Disneyland Effect".
b) Explain how the author uses "the safari" as a metaphor for grasping Britishness.
c) Outline the myth of British identity and its consequences on the British. → S13

2 ANALYSIS

a) Analyse the tone of the text and how it supports the author's message. → ○ 9
b) Examine the way the author feels about the myth of British identity and how he expects other nations to deal with it. → S10 → ● 10

TIP

Irony and satire
Examine the text closely to find examples of irony (= the contrast between what is said and what is meant in order to create humour) and satire (= the combination of humour and criticism with the aim of making people laugh at the stupidity of individuals and institutions).

3 EVALUATION Comment on the quote: "We're colossal, hit-it-out-of-the-park cultural over-achievers" (ll. 44–45) and explain what attitude the author is criticising. → S14.2

4 SPEAKING Choose one thesis from the list below and do research on it. Prepare a 5-minute talk in which you argue that the quote is either true or false. Use factual arguments and examples, as well as your rhetorical skills, to convince your classmates of your opinion. → S15

- The British are indeed something special (l. 41).
- The British Empire was the most successful Empire of all time (ll. 41–42).
- The British are always, always funny (l. 47).
- The British remain stiff-upper-lipped in adversity (l. 48).
- The British are polite and say sorry for even the slightest of provocations (ll. 48–49).

Wir wollen die engstmögliche Partnerschaft

5 **MEDIATION** Your English friend has emailed you that (s)he has to give a presentation on the consequences of Brexit on the UK's international relations in his/her social studies course at school and asks you how to describe Germany's attitude to the topic at the time of the actual Brexit. In an email, outline Maas' attitude to the future relationship between the EU and the UK as pointed out in his letter to the citizens of the UK. → S25

Liebe Briten, *Keep calm and carry on* – höre ich einige von Euch murmeln. Aber das fällt uns nicht leicht. Für solch britische Gelassenheit bleibt Ihr zuständig – Brexit hin oder her. Also, in aller deutschen Direktheit: Dass Ihr geht, tut weh. Nicht nur, weil die Europäische Union 66 Millionen Bürgerinnen und Bürger verliert und eine ihrer stärksten Volkswirtschaften. *Global Britain*, das wart Ihr schon immer. Der EU hat das gutgetan. Euer Pragmatismus, Eure Toleranz, Euer Humor, ja selbst Euer Beharren auf manch britischem Sonderweg – all das wird uns schmerzhaft fehlen, wenn Ihr in wenigen Tagen die Europäische Union verlasst. Klar haben wir es nicht immer leicht gehabt miteinander, besonders seit dem Brexit-Referendum. Quälende Nachtsitzungen in Brüssel, schier endlose Parlamentsdebatten in Westminster, die immer verzweifelteren Oordeeeer-Rufe Eures Mister Speaker – viel zu lange klang der Brexit nach dem Punkrock-Hit meiner Jugend: *Should I Stay or Should I Go?* [...]

Natürlich werden sich Dinge ändern in unserem Verhältnis. Es wird zwangsläufig loser, unverbindlicher als innerhalb der EU. Aber wie lose es wird, das liegt in unserer Hand. Und für Deutschland kann ich sagen: Wir wollen die engstmögliche Partnerschaft mit Großbritannien, auch morgen. Schließlich teilen wir nicht nur diesen Kontinent, sondern dieselben europäischen Werte, die sich gegen immer größere Widerstände behaupten müssen in dieser Welt. Und egal ob beim Klimaschutz, bei den Menschenrechten, bei Zukunftstechnologien oder in Fragen europäischer Sicherheit – wir spielen weiter im gleichen Team! [...]

Dieser Tage hört man gelegentlich, in den jetzt anstehenden Verhandlungen müsse Großbritannien abgestraft werden für seinen Austritt aus der Europäischen Union. Ich hielte das für einen großen Fehler. Wollten wir denjenigen schaden, die sich abwenden, dann würden wir am Ende weder die Briten bekehren, noch die restlichen Europäer überzeugen. Politisch klug und im besten britischen Sinn fair ist dagegen, die Verhandlungen so zu führen, dass sie der Europäischen Union nicht schaden. [...] Was wir brauchen, sind neue, inklusive Formen der Zusammenarbeit – gerade in der Außen- und Sicherheitspolitik. Vor einigen Monaten habe ich deshalb einen Europäischen Sicherheitsrat vorgeschlagen, um uns dort über die strategischen Fragen europäischer Sicherheit abzustimmen. Um in Krisen schneller zu handeln. Und nicht zuletzt, um Großbritannien und die Europäische Union über den Brexit hinaus zusammenzuhalten. Mit Frankreich arbeiten wir daran, diese Idee so schnell wie möglich zu konkretisieren. Denn so legen wir ein Fundament für unser künftiges Verhältnis.

„You say Goodbye, I say Hello", singen die Beatles in ihrem Song. Das *Goodbye* haben wir gut geregelt. Und sollte es sich doch irgendwann als ein „Auf Wiedersehen" herausstellen: Für Euch ist immer Platz – an unserem Tisch in Brüssel und in unseren Herzen. Machen wir uns jetzt also ans *Hello*, an unsere Zukunft. Getrennt, aber gemeinsam. *Goodbye, Hello,* Großbritannien! (439 words)

Gastbeitrag von Heiko Maas (ehemaliger Bundesaußenminister), *Die Zeit*, 2020

6 **EVALUATION** Comment on the content of Maas' letter from your own point of view in an additional paragraph at the end of your email. → S14.2

A house in The Boltons

My name is Livia and I come from Bucharest. We have a saying in my country: *Totul trebuie să aibă un început*. Which means: Everything must have a beginning. So I will begin my story like this.

I have been living in London for more than five years, and my job is taking the dogs of very rich people for their daily walk. Most of my clients live in Chelsea. I used to live there myself but then the rents became so high that I moved out to Wandsworth so now every day I begin by taking a bus across the river. I look out through the windows of the bus as we cross the bridge, and from that point on, every time the bus gets to another stop I can see the signs of wealth more and more clearly inscribed in the streets and feel the air itself getting heavier with the tangy scent of money.

I get off at the Chelsea and Westminster Hospital and then walk towards The Boltons. The houses here are big and beautiful. Well-tended gardens hide behind walls which are as smart and politely forbidding as a security guard at an exclusive nightclub. Closed-circuit cameras sprout among the ivy and the sycamore trees. My first call of the day involves stopping outside one of these walls. There is a small green door in the wall and, next to it, a discreet keypad upon which, if you possess the secret knowledge, you enter a five-digit code which admits you to this earthly paradise. I have been coming here every day for fourteen months but I have not yet been told the code.

Instead, I have to send a text message to a Malaysian housemaid, who shortly afterwards emerges to open the door in the wall. She is accompanied by a large, bright-eyed, restless black Labrador. This is Clarissa. She at least greets me like a friend. So now I take her for her walk. If today is a busy day, I will only take her as far as Brompton Cemetery. If I have plenty of time, we will go all the way to Hyde Park. [...]

In the middle of the morning I return Clarissa to her home in The Boltons. Once again I send a text message to the housekeeper and we exchange a few words as she takes her back. As I say goodbye to the dog I wonder what kind of life she leads away from me, on the other side of the wall. I have never seen her owners. I know nothing at all about the family she belongs to. All I know is that they never seem to be at home.

But the word 'home' can mean different things. Whenever I return to Romania I feel that I'm coming home but I also regard my little flat in Wandsworth as home, even though I've only lived there for a year and a half. It feels like my home because I come back to it every night to feel rested and safe, and I've filled it with objects that I love because they mean something to me.

These beautiful big houses in Chelsea are not home in any sense that I understand. For most of the year they stand empty. Or at least, you think they are empty, but inside, there is a kind of life taking place. A phantom life. Members of staff – cleaners and cooks and chauffeurs – dust haunted rooms and polish cars in underground garages during the morning, and then gather together in the kitchen at midday to eat silent lunches. Dogs sit by windows and look out into gardens and wonder why their owners bothered to buy them in the first place. Meanwhile, the family is ... where? The father is in Singapore, the mother is in Geneva, the children ... who knows.

Other houses here are even emptier. They contain no furniture, no curtains at the windows, no pictures on the walls. They are always dark. In the winter, when I come back from the park or the cemetery to return the last of my dogs to its owner's house, the silence and darkness of these streets begins to frighten me. It is as if some terrible plague has come to London and everybody has had to leave but nobody has told me. Once I walked back from the park with Jane, through the streets of Chelsea, and she explained to me that people buy these houses now – rich people – and then just let them stand there, watching money attach to them like barnacles to a sunken ship.

'Think about it,' she said. 'A house like this may be worth thirty-five million pounds. Its value appreciates at the rate of ten per cent – three and a half million every year.

10 **tangy** sharp, strong, acidic
14 **ivy** climbing plant, *Efeu*
14 **sycamore tree** large urban tree, *Platane*
23 **cemetery** graveyard
49 **barnacle** a seashell animal that sticks tightly to rocks or boats, *Rankenfußkrebs*
51 **to appreciate** *here:* to increase

That's seventy thousand pounds a week. Ten thousand pounds every day. What else do you have to do, apart from buy it, and then just leave it alone? The people who own this house –' (she pointed at the white stuccoed mansion opposite us in the street) '– are ten thousand pounds richer than when we walked past here this morning.'

From: Jonathan Coe, *Number 11*, 2015

London has become a better city – for the rich

In important ways, however, Covid has left its mark on the megacity. London's social fabric was already frayed, but the pandemic has worsened long-festering problems such as a lack of affordable housing and widened inequalities in terms of both life expectancy and income. That matters since more unequal cities are often linked to higher crime rates and greater levels of dissatisfaction among residents. Great wealth disparities are typical of global cities, but they can ultimately (as New York has found) create social divisions and lower living standards, driving people out.

Reducing that gap without driving away the city's wealthier residents is the challenge now. London's is a young and diverse population. Increasingly, though, young people in London are either living paycheck to paycheck, relying on the bank of Mom and Dad or leaving. Rents rose by at least 15.7 % last year. More than one-third of social housing tenants in London say they are struggling to pay for basic needs; 27 % of private renters also declared they were struggling to make ends meet.

London's affordability gap also affects workers who are solidly middle-class by any standard.

Therese Raphael, from the Bloomberg Opinion website, 2023

7 COMPREHENSION

a) Describe the houses in The Boltons in Chelsea as portrayed in the extract from the novel *Number 11*.

b) Compare the housing situation described in the two texts. How is Livia's personal story supported by the newspaper clip?

MK c) Research social class in the UK and classify the people mentioned in the two texts. → S31

8 ANALYSIS Examine the atmosphere of the houses as they are described by the narrator in the first text. → O11

9 EVALUATION "These beautiful big houses in Chelsea are not home in any sense that I understand" (l. 34). Using this quote as a starting point, comment on the notion of 'home' and what it means to you. → S14.2

10 CREATIVE TASK Write an editorial for a tabloid paper in which you criticise the double reality of the housing crisis in London and the huge, luxurious houses in its rich neighbourhoods. → S17

11 LANGUAGE With the expression "used to" you can talk about a past habit you no longer have or a past state that has changed; e.g. "I used to live there myself". How has the town or village you live in changed within the last decades? Which parts of it used to be different? Write a short text.

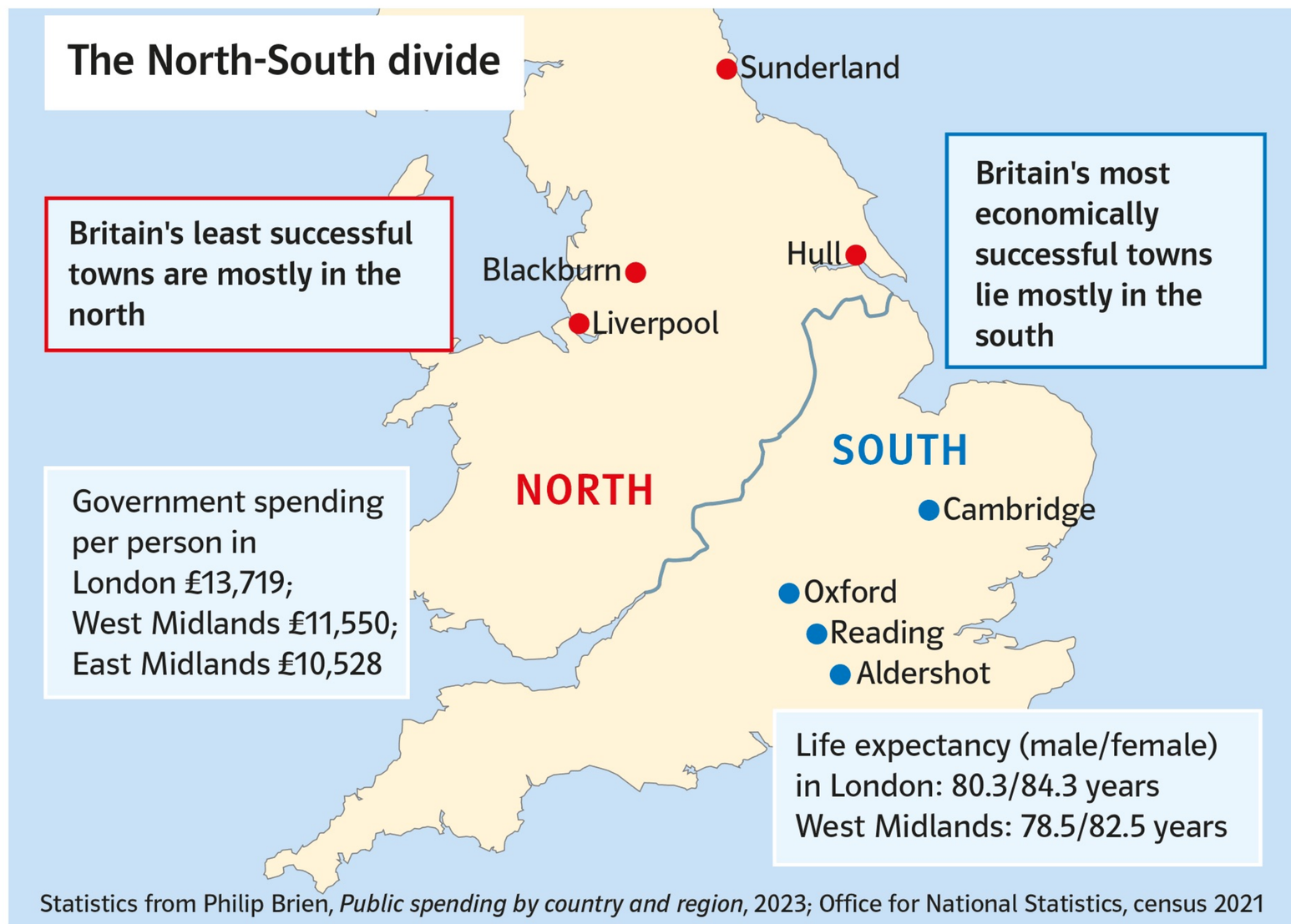
"Is it me, or as the rent goes up, does the apartment actually shrink a little?"

Why North-South is not England's only divide

1 VISUALS

a) Describe and analyse the cartoon. → S27.2 → ● 12

b) With the help of the infographic map and the cartoon, explain what is meant by the North-South divide. → S26.2



Statistics from Philip Brien, *Public spending by country and region*, 2023; Office for National Statistics, census 2021

The UK government's 'levelling up' missions

2 BEFORE YOU START

a) Speculate about the reasons for the North-South divide.

b) Read the text about what the government plans to do about the divide. Compare this with your results from a). Does the government offer solutions for all the problems?

The British Government has issued a programme to 'level up the UK', which means to end the geographical inequality between the north and the south. The following text points out the key points of the agenda.

Central to the levelling up white paper are what are termed 12 "national missions" to be achieved, all by 2030, many of them phrased in fairly general terms. This is what the missions set out:

- To increase pay, employment and productivity in every part of the UK, with each containing "a globally competitive city" and a smaller gap between top performing and other areas.
- Public transport connectivity across the UK to be "significantly closer to the standards of London" including integrated ticketing and simpler fares.
- A "significant" increase in primary school children reaching expected standards in reading, writing and maths. For England – education policy is devolved – this will mean at least 90 % meeting expected standards, with at least a one-third increase for this metric in the worst performing areas.

1 **white paper** policy document in which the government points out key issues of a topic and how to address them

12 **metric** category, *here:* meeting the expected education standards

– A "significant" rise in the numbers completing high-quality skills training across the UK. In England, the target is for 200,000 more doing this, including 80,000 in the lowest skilled areas.
– A narrowing in healthy life expectancy between the UK areas where it is highest and lowest, with the overall average healthy life expectancy rising by five years by 2035.
– An improvement in perceived wellbeing in all parts of the UK, with a narrowed gap between areas with the highest and lowest levels.
– A rise across the whole UK of "pride in place", defined as "people's satisfaction with their town centre and engagement in local culture and community", with a narrowing of gaps between areas with the highest and lowest levels.
– An increase in the number of first-time home buyers in all UK areas. The "ambition" is for a 50 % fall in the number of rented homes deemed non-decent, including the biggest improvements in worst-performing areas.
– An overall fall in homicide, serious violence, and neighbourhood crime, focused on worst-affected areas.
– A devolution deal for "every part of England that wants one", with powers "at or approaching the highest level of devolution and a simplified, long-term funding settlement".

Peter Walker, *The Guardian*, 2022

3 **COMPREHENSION** Sum up the content of each of the plans the government has, in no more than three words, and note them down in a list.

4 **EVALUATION**
a) Rank the items according to their priority. Discuss your ranking with a partner. → ●13
b) Discuss what the relevant missions imply about education and training in the UK.

A1 **5** **LISTENING**
a) You are going to listen to several statements about the so-called North-South divide in the UK. Outline why it is justified to talk about a revival of the North in recent years.
b) State the opportunities offered especially to young people in the North.
c) Besides the aspects mentioned by the interviewees, discuss what other aspects are important for a region to attract young people.

6 **RESEARCH** Do similar economic divides exist in Germany? Compare Bavaria with other parts of Germany and prepare a short presentation using statistical data and appropriate collocations and phrases. → S31, S22

7 **LANGUAGE**
a) Take on the role of the figure in the cartoon (task 1), who lives in the north. Imagine a similar situation in your life. Which city or region would you mention instead of "Surrey"?
b) Explain your choice using the following sentence structures:
1. If I lived in …, I would have …
2. If I lived in …, I would …
3. If I were in his shoes, I would …
4. If I were in his shoes, I would have …
5. If I'd been born in …, I would have …
6. If I'd been born in …, I would … → G6

8 **EVALUATION** Discuss the pros and cons of living and working in an urban area or in the countryside.

MK **9** **RESEARCH** Do some research on devolution in the UK and discuss your findings with a partner. Then share your results in class.

How speaking Welsh became cool

10 **BEFORE YOU START** Note down which of these things associated with Wales might in your opinion still be relevant to Welsh people's pride in being Welsh today.

chapel • coal mining • daffodils • dragons • legends • national parks • rugby • sheep farming • slate works • Welsh language • choir • football

Welsh speakers are not used to their language and their culture being perceived as interesting or cool. When Welsh does make the headlines, it tends to be in the context of English visitors complaining about restaurant staff and pub clientele speaking it, as though people speaking their own language in their own country were a deliberate act of rudeness. So when Alffa, two teenage rock musicians from rural Gwynedd, north Wales, passed 1m plays on Spotify with a Welsh language song, I'll admit I was very surprised.

We Welsh speakers may live and breathe the language, but many people outside Britain are unaware it even exists. All my life, it has been in crisis – but change is in the air. The number of speakers has surged to 874,700 – up from 726,600 in 2008, according to the Office of National Statistics. The Welsh Assembly has set a goal of one million Welsh speakers by 2050 (the population of Wales is 3.1 million) and it's off to a good start. But, subtler than that, there seems to have been a cultural shift that Alffa's achievement embodies: whereby identifying as Welsh is no longer a source of social stigma, nor discouraged in favour of a more homogeneous notion of "British".

People are proudly proclaiming their Welshness, finally taking the Welsh classes they had always meant to take and streaming bands such as Alffa and singers like Gwenno. Patriotic murals bearing the slogan Cofiwch Dryweryn (Remember Tryweryn) – a reference to the valley that was flooded in 1965, drowning a village in order to create a reservoir for the people of Liverpool – are appearing all over the country. [...] A surprising number of people who have never even been to Wales are learning the language using the app Duolingo. Could it be that Welsh is finally becoming cool?

"You might as well ask a fish if the water it swims in is cool," my dad says, gnomically, when I ask him. He has a point. The musician Gruff Rhys is from Bethesda, the next valley over from mine, and with his band Super Furry Animals was part of the original 1990s "Cool Cymru" wave. "The attitude in general is one of respect now," he says. "Obviously there are trolls, but I think people are exposed to much more of the world than they used to be. We can listen to music in a multitude of languages and people aren't fazed by different cultures in ways that they used to be when I was growing up." [...]

"I want my kids to be brought up in Wales speaking Welsh," says Pritchard-McLean. Her family background and school played a large part in why she isn't a fluent speaker. "I think the sort of person who would choose to teach Welsh, they always seemed like chapel-goers in pleated skirts," she says, describing Welsh as the class to slack in. The fact that there are different registers of Welsh (literary, colloquial, and a number of

15 **stigma** strong negative reaction to sth
25 **gnomic** [ˈnəʊmɪk] (of a statement) short, cryptic, wise
27 **Cymru** [ˈkʌmrɪ] the Welsh name for Wales
28 **troll** sb who leaves offensive messages online to upset sb or to get attention
30 **to be fazed by sth** to let sth upset you
35 **chapel-goers in pleated skirts** loyally religious women with neatly-ironed dresses, *here:* old-fashioned, out-of-touch
35 **to slack** to not make an effort

dialects and slangs) didn't help matters. "My father's side of the family, who are all first-language Welsh, really believe in the language and its preservation, and don't like the Wenglish some speak," says Pritchard-McLean. "They are very traditional; they use quite academic words and it felt very distant to me. It sounds like *Lord of the Rings* when my dad speaks to his brothers."

To an extent the internet has liberated the language. Rhodri ap Dyfrig is an online content commissioner who works on Hansh, a popular Welsh-language social platform aimed at 16- to 34-year-olds. "Social media has made the Welsh language in all its diverse registers, accents and dialects more visible than ever before," he says. [...]

Hansh is successful because it's funny and inclusive, and the content is made by and for young people. Most importantly, it shows there are myriad ways in which to be Welsh. "In the 90s, things were much more tribal," says ap Dyfrig. "If you listened to Welsh language music, you probably didn't listen to much else. You'd be in those gigs and that would be your world. The internet has completely changed all that. There is a multiplicity of identities within people now."

Leena Farhat, a 21-year-old computer science student at Aberystwyth, is one such Welsh speaker. "My dad's from Lebanon so I speak Arabic. I grew up in Geneva for a bit so I speak French and German, and my mum's side of the family is from Mauritius so I speak Creole. I've been enjoying Welsh when I can," she says. She grew up having Welsh godparents and holidaying in Wales, and always felt a connection. Having so many other languages has helped her learning. "My parents both came from ex-colonial places, so they grew up in bilingual systems. Some Welsh people have been taught in Welsh at school but speak English at home. That sort of bilingualism, people take for granted, but it's very special."

Another factor in the shift towards Welsh positivity could be the rise of English nationalism in the wake of Brexit. "I think there is a rise in identity politics in my generation and I feel this when I talk to people. I say: 'I'm Welsh'," says Farhat. "People look at me a bit like: 'Oh, cool'. It's that idea of challenging Britishness and what that is. People in the older generation say 'I'm British' first. They associate Britishness with the English language but we have other languages in these isles." [...]

[Rhys notes,] "I suppose the problem with notions of cool is that things become uncool, but any culture and language deserves its space to be uncool as well." [...] Beyond any ephemeral ideas of coolness, however, a true victory for the language would be that it is able to survive. My dad was right. Like the water we swim in, it's there and it's ours.

Rhiannon Lucy Cosslett, *The Guardian*, 2019

39 **Wenglish** a mixture of Welsh and English
42 **online content commissioner** an official who checks that content is appropriate, e.g. for children
47 **myriad** uncountable, very many
55 **Creole** a hybrid mix of languages
69 **ephemeral** short-lived

11 COMPREHENSION

a) Outline reasons for the growing popularity of the Welsh language given in the text. → S13

b) Point out the role the internet and globalisation play in this development.

12 ANALYSIS

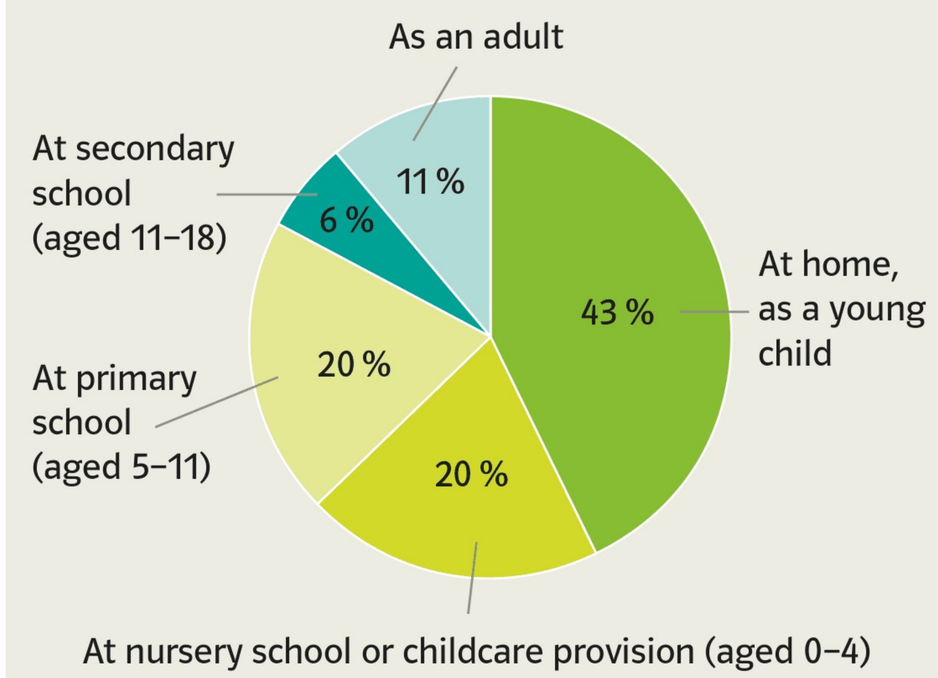
a) Explain the political significance of the slogan "Cofiwch Dryweryn" (l. 18). → ●14

b) Analyse structure, language and tone of the article. → S10 → ○15

13 VISUALS Describe and analyse the statistics. → S26.1

14 RESEARCH What is the situation in Scotland? Do research on Gaelic in Scotland, present your data in a graph and compare it to what you know about Welsh. → S31

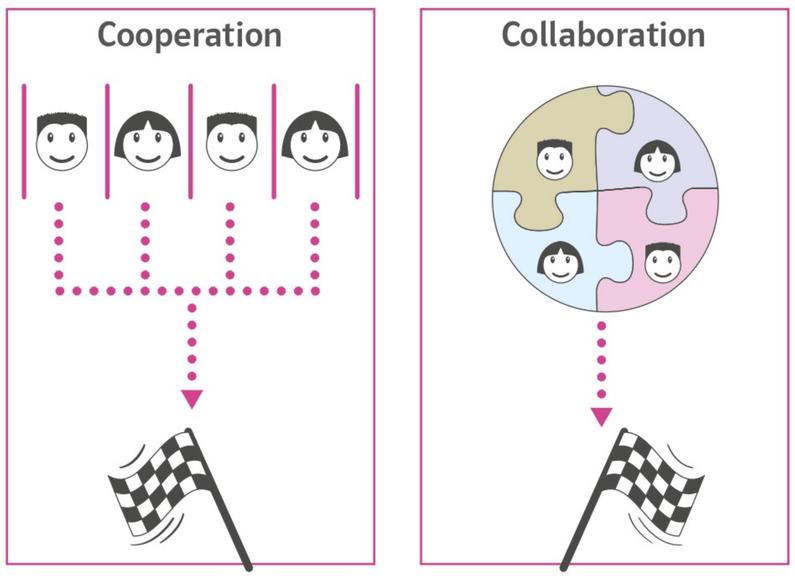
When people started learning to speak Welsh



Source: Welsh language use survey 2019–2020

Collaboration

Cooperation or collaboration – what's the difference?



Cooperation is when people work as individuals and everyone has their own task to complete within a project. People work parallel to one another. Therefore, it's like creating a computer game where you have game designers, programmers, writers, voice talent, and many others, all of whom have to do their own task within the project.

Collaboration is when people work together as a team to achieve a common goal. The tasks within the project are worked on successively. It's like trying to solve a puzzle together or playing an escape game in which everyone has a shared purpose.

TIP

Collaboration also refers to working with an enemy who has taken control of your country. Whereas the German word *Kollaboration* has had a negative connotation since World War II, the English word has generally remained free of this.

1 BEFORE YOU START

Collaboration is a core 21st century competence and employers are looking for ways to improve this in the workplace. The idea of working together to achieve a shared goal might not seem very difficult at first. After all, you are asked to do this frequently at school. But **collaborating** and working as one team instead of **cooperating** as a group of individuals with different goals can be very challenging.

a) Think back to a time when you last did a group activity at school. Try to be honest when you consider the following questions: What went well and what could have gone better?
How satisfied were you with what you did and how you did it? How pleased were you with the outcome?
Did any conflicts arise? If so, how did the group deal with them?

b) Share your ideas with a person you feel comfortable sharing them with.

2 BRAINSTORMING

Humans are social beings – we have always lived and worked with others. When working together, it is crucial to recognise that everyone adds value to a group. To do so, it's important to find out and use people's **strengths** and not only to point out their weaknesses and to respect different personalities.

a) What qualities do you think people need when they are working together in a group?
If you were putting together a team to work on a time-critical school project, which of the following **skills and qualities** would you be looking for in the members of your team? Why? You can also add any other top skills or qualities that you feel are missing.

ability to delegate • ability to resolve conflicts • adaptable • boastful • consistent • determined • diplomatic • empathetic • focused • honest • ability to listen • critical • open-minded • organised • extroverted • reliable • self-confident • strong-willed • tolerant • tough • willingness to compromise • willingness to trust others • witty

b) Discuss your ideas with a partner and come up with your five top skills.

c) Together think about what this tells you about the make up of a good, productive team.

3 AWARENESS

One of the key elements of effective collaboration is **active listening**. Journalist Kate Murphy, who has written a book entitled *You're not Listening: What You're Missing and Why It Matters*, wrote:

> After a couple of years studying the neuroscience, psychology and sociology of listening, as well as consulting some of the best listeners out there [...], I learned that listening goes beyond just hearing what people say. It's also paying attention to how they say it and what they do while they are saying it, in what context, and how what they say resonates within you.
>
> From: Kate Murphy, *You're not listening*, 2020

a) In small groups, think about what makes someone a good listener. Also consider how body language and actions can affect this. How can you show a person that you are actively listening to them?

b) As you discuss the next question in your groups, try to implement what you just talked about regarding active listening. Kate Murphy talks about "some of the best listeners out there". Can you think of specific jobs in which a person would need to be particularly good at listening? Why? → S23

4 REFLECTION

Are you a **team player**? In job interviews, applicants are often asked to give examples of when they have worked in teams. The interviewer is interested in finding out to what extent the applicant is a team player and what they can contribute.

a) What would you answer? Think about where your strengths lie. Which skills and qualities could you offer?

b) You also might be asked what your weaknesses are. What part of your personality might negatively affect working in a team? Think of how you could work on this.

c) Read the following quote by the 20th century US president Harry Truman and think about what it says about working with others: "It is amazing what you can accomplish if you do not care who gets the credit." What does it tell you about the importance of the individual within the team? Share your ideas with a partner.

5 CREATIVE TASK

a) In groups, you are going to have 18 minutes to try to build a tower. Each group has the following – and only these – materials for this **team-building task**:

The Marshmallow Challenge

18 strands of uncooked spaghetti • 1 metre of tape • 1 metre of string • 1 pair of scissors to cut the string (the scissors may not be used in the tower) • 1 marshmallow (normal size ca. 2 cm)

Rules:
- You can use as many or as few of the above materials as you like. But the entire marshmallow has to be at the top of the tower.
- The tower has to stand on the floor or on a table – it may not be hung! After the 18 minutes are over, the tower has to stand freely without being held.
- The tallest tower wins.
- And to make things even more challenging, you have to communicate in English.

Good luck!

b) How did your team do? Did you work well together? What did you learn from the Marshmallow Challenge? Reflect together in your team.

B Clues from the past – Britain today

Citizenship

1 **BEFORE YOU START** Brainstorm what criteria need to be fulfilled for a person to be called a 'citizen' of the country that he or she lives in.

Citizen

I found my home in our country
I am a grateful part of you
Brothers, what will our future be?

Watch my Doctor Who, drink my tea,
I say "sorry" all the time, too:
I found my home in our country.

We make some people angry,
though, did we take something from you?
Brothers, what will our future be?

The Daily Mail isn't happy:
Too many foreigners who
can find a home in our country.

Learned the language, the History,
I love it all! I'm asking you:
Brothers, what will our future be?

Brothers, some of you don't want me,
I would still give my life for you.
I found my home in our country,
Brothers, what will our future be?

Jean-Rémy (JR) Duboc, 2019

2 **COMPREHENSION**

a) Outline the aspects of a typically British life mentioned in this poem by a contributor to a poetry website during the time of the Brexit negotiations.
b) Use the information in the poem to describe the speaker and their concerns.
c) Point out how the message of the poem and its title are related. → S6.1

3 **ANALYSIS** Analyse how the form of the poem as well as the speaker's tone and language contribute to its overall message. → S6.1, S10

British law requires everyone applying for permission to remain in the UK or for citizenship to demonstrate proof of having 'knowledge of life in the UK'. Since 2005, this has meant having to take and pass a Life in the UK Test. Successfully completing the test can make the difference between being able to continue staying in the UK or having to leave. The test is a critically important part of getting the permanent settlement of Indefinite Leave to Remain or a British passport. Over two million tests have been sat and the test is a central part of the UK's immigration system.

From: Thom Brooks, *Life in the UK Test Handbook*, 2020

4 **CREATIVE TASK**

a) Based on your understanding of British history, culture and politics, design a questionnaire with ten questions that could be part of the Life in the UK Test. Then exchange your questionnaires within your class and complete the test given to you. → S29
b) Research some of the original Life in the UK Test questions and compare them to your own. Which aspects are new to you?
c) Discuss the necessity of a citizenship test. → ● 16

Back to my Own Country – an essay by Andrea Levy

I remember a journey I took on a London bus when I was a young girl. It was in the early 1960s. The bus was full of people and one of them was a black man. That was not a common sight in those days. I could tell from his accent that, like my parents, he was from somewhere in the Caribbean. He was talkative, smiling politely at people and trying to engage them in chat. But all the other people on the bus were white and they were looking at him askance. Nobody would be drawn into conversation; they clearly wanted nothing to do with him. But he carried on trying anyway.

I was embarrassed by him, but also overcome with pity for his hopeless attempt to be friendly on a London bus. I was sure that he was a nice man and that if those people on the bus could just get to know him then they would like him. My family also came from the Caribbean. I identified with him. He somehow became my mum and dad, my sisters, me. But to the other people on the bus he was more than a stranger, he was an alien. I felt a longing to make some introductions. I could sense the misunderstandings that were taking place, but I didn't know why, or what I could do. The man was different. He looked different and he sounded different. But how come people in England did not know him? Why was he, and why were all black people from Britain's old empire, so completely alien to them? This encounter is something I will never forget.

The same thing would not happen today in quite that way. Everyone is used to a mix of cultures and London buses are full of Londoners from all over the world. But still there are silences and gaps in our knowledge and understanding. What are the links that made Britain a natural destination for that Caribbean man on the bus, 50 years ago? How and why did Britain forge those links in the first place? These are questions that have come to fascinate me, because they reveal what amounts to a lost history for many of us. It was certainly lost to me for much of my early life, and it was a loss that caused me some problems.

At the time of my bus ride I lived on a council estate in north London. I went to a local school. Spoke like a good cockney. I played outside with all the white kids who lived around my way – rounders, skipping and hide and seek. I ate a lot of sweets. Watched a lot of television: *Coronation Street, Emergency Ward 10.* Loved the Arsenal. Hated Tottenham Hotspur. I lived the life of an ordinary London working-class girl.

But my parents had come to this country from Jamaica. And in the area of London where we lived, that made my family very odd. We were immigrants. Outsiders. My dad had been a passenger on the *Empire Windrush* ship when it famously sailed into Tilbury in June 1948 and, according to many, changed the face of Britain for ever. My mum came to England on a Jamaica Banana Producer's boat. It sailed into West India dock on Guy Fawkes Night in the same year, under a shower of fireworks that my mum believed were to welcome her.

My dad was an accounting clerk in Jamaica for, among other companies, Tate & Lyle. My mum was a teacher. They were middle class. They grew up in large houses. They even had servants. They came to Britain on British Empire passports in order to find more opportunities for work and advancement. But once here they struggled to find good housing. They had to live in one room for many years. They had a period of being homeless and then living in half-way housing where my dad was not allowed to stay with his wife and his three children. Eventually they were housed in the council flat in Highbury where I was born, and where I grew up.

My dad did not have trouble finding work. He was employed by the Post Office. But my mum was not allowed to use her Jamaican teaching qualification to teach in England. She needed to re-train. So she took in sewing throughout my childhood. But she still nursed her dream of becoming a teacher again. In England, the fabled Mother Country that they had learned so much about at school in Jamaica, my parents were poor and working class.

Andrea Levy

6 **askance** disapprovingly
13 **alien** *here:* obviously different, seeming out of place
17 **encounter** meeting, experience

27 **council estate** state-funded housing for people with a low income
29 **rounders** children's game, a simple form of cricket
39 **accounting clerk** *Buchhalter*
44 **half-way housing** temporary accommodation for immigrant workers
50 **to nurse** *here:* to care about sth, to wish for sth for a long time

They believed that in order to get on in this country they should live quietly and not make a fuss. They should assimilate and be as respectable as they possibly could. Clean the front step every week. Go to church on Sundays. Keep their children well dressed and scrubbed behind the ears.

On one occasion my mum did not have money to buy food for our dinner. None at all. She worried that she might be forced into the humiliation of asking someone, a neighbour perhaps, for a loan. She walked out into the street praying for a solution, and found a one-pound note lying on the pavement. In my mum's eyes that was not a stroke of luck, that was a strategy.

My parents believed that, with no real entitlement to anything, they must accept what this country was willing to give. They were, after all, immigrants. As long as they didn't do anything too unusual that might upset the people of England, then they could get on. My mum was desperate for my dad to lose his accent and stop saying 'nah man' and 'cha' in every sentence. They never discussed Jamaica with anyone. My mum would get embarrassed if she saw a black person drawing attention to themselves. It drew attention to her as well, and she hated that. [...]

The racism I encountered was rarely violent, or extreme, but it was insidious and ever present and it had a profound effect on me. I hated myself. I was ashamed of my family, and embarrassed that they came from the Caribbean.

In my efforts to be as British as I could be, I was completely indifferent to Jamaica. None of my friends knew anything about the Caribbean. They didn't know where it was, or who lived there, or why. And they had no curiosity about it beyond asking why black people were in this country. It was too foreign and therefore not worth knowing. [...] I am now happy to be called a black British writer, and the fiction I have written has all been about my Caribbean heritage in some way or another. It is a very rich seam for a writer and it is, quite simply, the reason that I write. Toni Morrison was once asked if she felt constrained by her being seen as a black writer. She replied: 'Being a black woman writer is not a shallow place but a rich place to write from. It doesn't limit my imagination; it expands it.' That is how I feel. [...]

Andrea Levy, *Tinder Press*, 2014

54 **to make a fuss** to complain, to draw attention to oneself
58 **humiliation** shame
62 **entitlement** the right to have sth
69 **insidious** unpleasantly invasive, *here:* a general negative attitude influencing daily interactions
77 **a rich seam of sth** a valuable hidden source, like a seam (layer) of coal or other minerals in the ground
79 **to feel constrained by sth** to feel held back, forced to stay within limits

5 COMPREHENSION Work cooperatively in groups of three and sum up what the author says about a) her family's personal background in Jamaica, b) their experience in the UK and c) their efforts to assimilate to British culture. Then exchange the information in your group. → S13

6 ANALYSIS

a) Analyse the author's attitude towards her Caribbean and her British identities. → ○ 17

b) Show how she makes use of language and tone to support her attitude. Give examples.

A2 **7 LISTENING** Listen to Alan Johnston's interview with Sam King, who was a passenger on board the Empire Windrush in 1948. Note down what they say about the conditions of the journey and people's hopes and concerns about their future in the UK. → S21

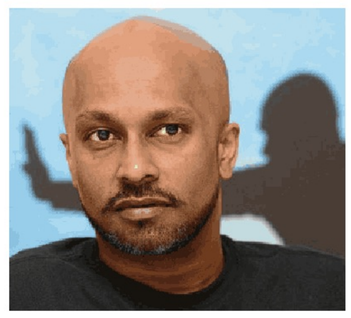
8 RESEARCH Do research on the question of why Britain seemed a "natural destination" for the man on the bus as well as for Levy's parents, considering the history of the British Empire in the Caribbean. → S31

> What are the links that made Britain a natural destination for that Caribbean man on the bus, 50 years ago? How and why did Britain forge those links in the first place? (ll. 21–23)

Ethnic diversity makes Britain's culture great. It would be a disaster if we lost it.

A 3 **1** **LISTENING** Listen to Akram Khan talking about his childhood. Note down what he says about his parents' restaurant and the racial abuse he and his family suffered from.

VIP FILE



Akram Khan, MBE (b. 1974 in London) is one of the UK's best dancers and choreographers, combining Indian kathak and contemporary dance. His company performed at the opening ceremony of the Olympics in London in 2012.

MBE Member of the Order of the British Empire, an award honouring achievement e.g. in arts and sciences

A couple of weeks ago, a young black man from south London stood up in front of tens of thousands of people and delivered one of the most celebrated performances in the history of Glastonbury. A few days later, an England cricket squad – almost half of whom were born abroad or are from an ethnic minority background – made it into the semi-finals of the World Cup. Meanwhile over at Tate Modern, a British artist of Nigerian origin is displaying an artwork made up of thousands of books imprinted with the names of migrants who have made significant contributions to British culture. Today, some of our most brilliant prospects in art and culture are from minority ethnic or migrant backgrounds. We present a gloriously multicultural face to the world. And that is important not just for the story we tell to others, but for the stories we tell ourselves. [...] The British actor Riz Ahmed refers to this as "stretching the flag, so it's big enough to embrace all of us". He is talking about how art can remould how we see ourselves and the country that we live in. The Pakistani-British heritage of his youth is just as much a part of our modern national story as the playing fields of Eton, remote Shetland communities or the multi-ethnic melting pots of Leicester, Birmingham and London. But it is only through the representation of that experience in our national culture that those truths are cemented across the whole country. [...]

Global Future's survey of 2,000 UK adults suggests nearly seven in 10 of us agree that diversity has improved our culture, against 15 % who disagree. Food, music and sport are the cultural industries where people believe diversity has had the greatest impact.

This is music to my ears, of course. Britain is my home. I was born here, I have lived my whole life here, and I have pursued my life's passion here. As a dancer, Britain has been my stage. [...] It is our culture that makes me most proud to be British. That same culture has been a welcoming home for my own work: where a British dancer of Bangladeshi origin can pursue a career blending the Indian kathak style with contemporary forms. [...] Diversity is what makes Britain's culture great. But recently it has felt as though we have lost sight of this self-evident truth. Brexit, polarisation and the poisonous debate about immigration threaten to turn our diversity into division. That would be a historic disaster for the country. [...]

We can – and should – always do more. There are still serious barriers to entry for people of a minority ethnic background into our major cultural industries. In some cases, exclusivity in the arts is increasing rather than decreasing. Our culture should be ours collectively, not reserved for a few – and we have to work tirelessly to make sure that is the case. But let's never lose sight of what makes Britain so special. Our differences fuel our creativity. And our exposure to all the cultures of the world does nothing but improve our own.

Akram Khan, *The Guardian*, 2019

6 **Glastonbury** a famous annual open-air performing arts and music festival in the south of England

34 **kathak style** a traditional Indian narrative dance form which 'tells a story' using hand and body movements and facial expressions

2 **COMPREHENSION** Sum up the effects that Britain's diversity has on its culture.

3 ANALYSIS

a) Examine the author's line of reasoning to convince his readership of his message.

b) Analyse the device "stretching the flag, so it's big enough to embrace all of us" in l. 18.

4 LANGUAGE Based on the text, make statements in conditional II (e.g. If we presented art from all backgrounds, we would ...). Then make statements in conditional III (e.g. If the mixed cricket squad hadn´t been so talented, it would not have …). → G6

5 EVALUATION Comment on Khan's statement "Our differences fuel our creativity. And our exposure to all the cultures of the world does nothing but improve our own." (ll. 44–46).

King Charles III

6 BEFORE YOU START With the death of Queen Elizabeth II after 70 years as the reigning monarch, her eldest son, Prince Charles (born in 1948), ascended the throne. As the descendent of white aristocrats and head of the Anglican Church, is King Charles the right person to represent multicultural Britain today? Exchange views in groups.

King Charles III

This is what King Charles said in a speech to more than 30 faith leaders from various religions at a reception in Buckingham Palace:

> I have always thought of Britain as a 'community of communities'. That has led me to understand that the sovereign has an additional duty – less formally recognised but to be no less diligently discharged. [...] It is the duty to protect the diversity of our country, including by protecting the space for faith itself and its practice through the religions, cultures, traditions and beliefs to which our hearts and minds direct us as individuals. This diversity is not just enshrined in the laws of our country, it is enjoined by my own faith.
>
> Caroline Davies, *The Guardian*, 2022

7 COMPREHENSION Compare King Charles's statement with your own expectations of him and discuss with a partner how convincing his views are for you. → S23

8 LANGUAGE

a) Match elements from the two boxes to express (possible) expectations about King Charles and his royal duties.

D1 b) Compare how these expectations and wishes are expressed here. → G6

It would be better if • Come what may, Charles should • Though the price may be high, • Political preferences, if there be any, • Political custom demands • The country will remain stable	always act with dignity • should not be publicly shown by the monarch • that King Charles be seen in Parliament once a year • the King had the support of all parties • the King is expected to put his duties first • unless there be too many changes of government

9 CREATIVE TASK

a) All members of the course write an editorial: One half writes it for a tabloid and the other half for a quality paper. In each half, there are two sub-groups, one in favour of the abolition of the monarchy and one opposing the idea. → S17

b) In groups of four, compare the different content and styles of your four respective editorials. → ● 18

Commenting on current British affairs

Prepare a 3-minute talk on a topic that relates to current British affairs. Work with a partner and decide which of you will present a positive view on the issue (the pro side) and who will present a negative view (the con side).

TIP

If you want to, you can give your talks at an English Tea Party and you can bring tea, scones and biscuits to enjoy your classmates' comments in proper British style.

STEP 1 Choose a topic

Decide on a subject relating to current British affairs that interests you. Maybe it is something that you have recently heard on the news or you can choose from the ideas below:

- dealing with multiculturalism in the UK
- battling the housing crisis in the UK
- the UK's international relations after Brexit
- attitudes to immigration in the UK
- the image of the Royal Family
- the NHS system in the UK
- Scotland striving for independence
- the education system in the UK
- social classes in the UK

STEP 2 Do research on your topic

Find reliable sources online and double-check that your facts are trustworthy. Take notes that you can later use to build your line of argumentation. → S31

STEP 3 Prepare your talk

First, you should decide which perspective on the topic you wish to present.
Secondly, you should try to formulate your thesis as precisely as you possibly can. This is the take home-message that you want to convey to your audience. This is the point of your entire comment.
The third step is to prepare your talk. Think of a way to start your comment that captures your audience's attention and that is clear to follow. Make your thesis known and then use convincing arguments and illustrate them with examples and quotes or facts to build your case. Repeat your thesis at the end of your comment and sum up your core arguments again.
Fourthly, rehearse your talk. Consider how you want to use gestures and/or facial expressions to underline your message. Also figure out when it might be important to slow down, to speak faster or to accentuate an aspect.
→ S15, S22

STEP 4 Present your talk

Remember that you should be well-prepared and present your talk with confidence. Listen to your classmates' talks and observe how convincing you find them on the grounds of their content, their use of language and their presentation style. Give constructive feedback.
→ S32

STEP 5 Evaluate the talks of your classmates

You are a journalist who listened to the different talks. Write an article for a tabloid/quality paper in which you comment on one of the talks and its central message. Pick a talk about a topic that is different from yours. Follow the steps outlined in the Abi skills pages (Step 3, "Writing a comment or an editorial") in this topic.

4 Ireland
Introduction

1

2

3

4

1 **BRAINSTORMING** **Think:** When thinking about Ireland, what comes to your mind? You can also refer to the map of Ireland at the back of the book. Collect all aspects you can think of.
Pair: With a partner, compare your findings.
Share: In groups, agree on which of these aspects could be classified as stereotypes and explain why.

2 **VISUALS**

a) Describe the four photos and discuss with a partner what you associate with them. → S27.1
Research anything you would like to find out about them.

b) For an exhibition, find a title for each photo.

c) If you were the curator of a photography exhibition on Ireland, which other motifs or photos would you include in your exhibition? Explain your choice.

3 **VISUALS**

a) Compare the number of inhabitants and the religious affiliation in the Republic of Ireland and Northern Ireland and make a statement on each of these two aspects. → S26.1

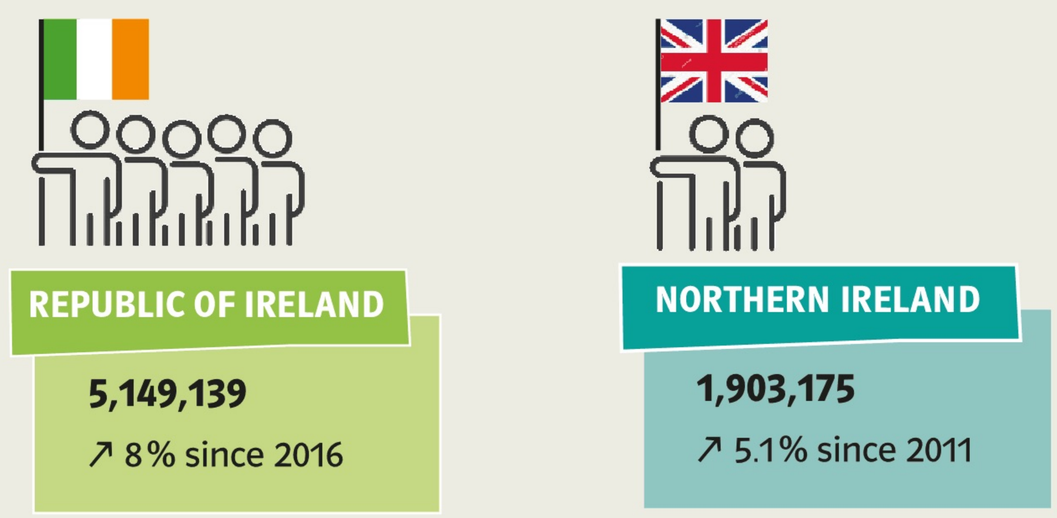
b) Analyse the statistics on citizenship in the Republic of Ireland.

c) Research and briefly explain what dual Irish citizenship is and why this might be an advantage.

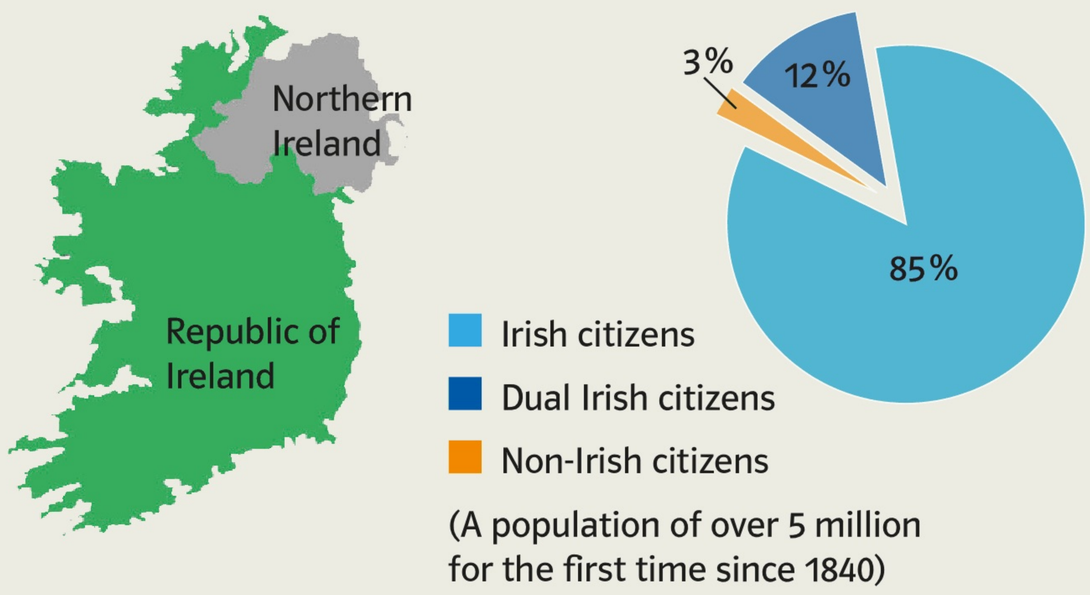
4 **SPEAKING** Comment on what you find surprising about these statistics.
You may refer to the aspects you collected and assumptions you made while brainstorming about Ireland. Begin a (digital) mind map of facts about Ireland.

Ireland in numbers

Population (2021 census)

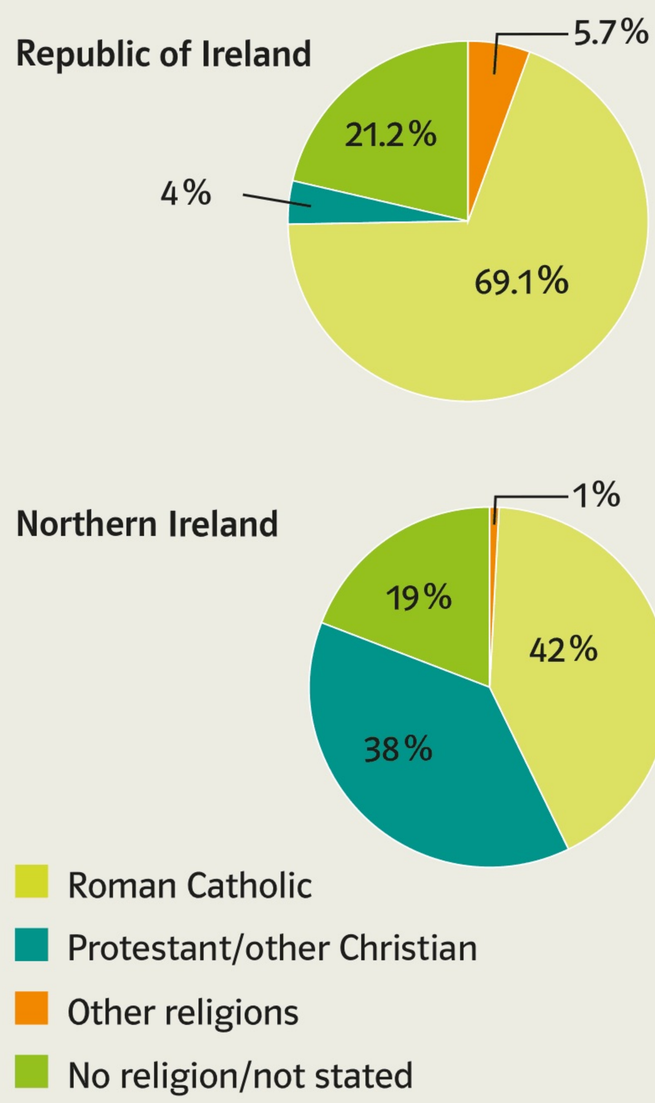


Citizenship in the Republic of Ireland (2021 census)



(A population of over 5 million for the first time since 1840)

Religion in Ireland (2021 census)



Sources: Republic of Ireland Central Statistics Office; Northern Ireland Statistics and Research Agency, 2021

Ireland

1 COMPREHENSION Start a (digital) collection of phrases you need to talk about Ireland. Then start a timeline and keep adding to it as you work through this chapter.

Geography and language

"The Emerald Isle" – as Ireland *(Éire)* was first called in a poem by William Drennan in 1795 – is part of the archipelago known as the British Isles, located in the North Atlantic Ocean that also determines the island's moderate climate with mild winters and cool summers.

The Irish Sea separates Ireland from Great Britain; the Celtic Sea lies between Ireland and mainland Europe. Low central plains encircled by low-lying coastal mountains are the main geographical features of this island that is divided into two parts: the Republic of Ireland *(Poblacht na hÉireann),* an independent state that makes up five-sixths of the land mass, and Northern Ireland *(Tuaisceart Éireann)*, part of the United Kingdom, that accounts for one sixth of the island. With its 70,273 km², the Republic of Ireland is only slightly smaller than the German state of Bavaria (70,550 km²). The Republic of Ireland consists of 26 counties in four provinces, while Northern Ireland is made up of six counties. The Republic of Ireland has just over five million inhabitants; its capital, Dublin *(Baile Átha Cliath)*, has about 600,000 inhabitants (roughly a third of the number Munich has). Northern Ireland has almost two million inhabitants; its capital, Belfast *(Béal Feirste)* has about 350,000 inhabitants.

English is the predominant language used across the whole island. Irish *(Gaeilge)* is the national and first official language in the Republic of Ireland and is acknowledged as an official language in Northern Ireland. Furthermore, Ulster Scots has the status of a minority language in Northern Ireland.

Irish culture

Ireland's unique culture strongly influences its people's sense of identity. Ireland is famous for its abundant literary heritage that has its roots in Celtic oral tradition and its legends as well as the sagas of Irish mythology. Lyric poetry and prose sagas are the earliest literary works written in Irish and make Irish literature one of Western Europe's oldest vernacular literatures. There have been four Irish Nobel laureates in Literature, W.B. Yeats (1923), G.B. Shaw (1925), Samuel Beckett (1969) and Seamus Heaney (1995) as well as a whole array of internationally acclaimed authors and poets, e.g. Oscar Wilde, Bram Stoker, James Joyce, Brian Friel, Frank McCourt, Eavan Boland and Anna Burns.

Irish music and dance are also constitutive elements of Irish culture. Traditional Irish music is a particular type of folk music, usually using a wide range of traditional Irish instruments. Irish folk music has been introduced and made known to a global audience by Irish folk bands like the six-time Grammy winners 'The Chieftains', who were awarded the honorary title of 'Ireland's Musical Ambassadors' by the Irish government. Irish *céilí* dances and Irish stepdance are among the most popular forms of Irish dance, the latter having become popular internationally with the worldwide success of the dance show productions *Riverdance* and *Lord of the Dance*.

A camogie player

Many different kinds of sports are played in Ireland. Apart from Gaelic games like Gaelic football, hurling and camogie (*Camógaíocht*, the women's variant of hurling), football and rugby are among the most popular ones. The Primary School Curriculum *(Curaclam na Bunscoile)* in the Republic of Ireland stipulates that 'Gaelic games should be given particular consideration'.

2 RESEARCH

a) Research one of the mentioned Irish authors or poets and present them to the class. → S22, S31

b) Do some research on one of the sports played in Ireland and decide whether you would like to play it. → S31

Religion in Ireland

Celtic religious beliefs were predominant on the island before Christianity was brought to Ireland by the Romano-British Christian missionary Saint Patrick (c. 390–c. 460) in the year 432. One of the many legends told about him has it that he used the shamrock, a three-leaved plant, to elucidate the concept of the Holy Trinity. Today he is the patron saint of Ireland and sometimes also referred to as the 'Apostle of Ireland'. Saint Patrick's Day *(Lá Fhéile Pádraig)*, observed on 17 March, is both a religious and a cultural holiday, as it is a commemoration of the Christianisation of Ireland as well as a celebration of Irish identity, culture and heritage. It is celebrated in the Republic of Ireland and Northern Ireland as well as in many other countries around the world by the Irish diaspora. In fact, Saint Patrick's Day is the most popular and most widely celebrated national holiday worldwide.

Religious affiliation has influenced politics more than in most other countries. Today, the principal religion in Ireland is Christianity, with Roman Catholics being in the large majority in the Republic of Ireland (c. 70 %) and a small majority of Catholics over Protestants in Northern Ireland.

Irish history between war and peace

The Anglo-Norman invasion of Ireland in the 12th century was the starting point of over 850 years of English/British domination in Ireland. The Irish-British relationship was marked by countless wars waged to conquer and colonise Ireland and innumerable Irish rebellions against British rule.

In 1801, Ireland was forcibly merged with Great Britain to establish a united Kingdom of Great Britain and Ireland. In the unsuccessful Easter Rising of 1916, Irish nationalists rebelled against British rule in Ireland (and the flagrant discrimination against the Irish) and demanded self-government ('Home Rule'). After the Irish War of Independence (1919–1921), Ireland was divided in 1921: the Irish Free State (today: the Republic of Ireland) was created, while Northern Ireland, with its then mainly Protestant and pro-British population, remained part of the UK. In 1949, Ireland declared itself to be a full republic and left the Commonwealth of Nations.

The Northern Ireland conflict (1968–1998), also known as 'the Troubles' *(Na Trioblóidi)*, was a devastating period of civil-war-like armed conflict between two factions of citizens: Protestant unionists (loyalists), who wanted Northern Ireland to remain within the United Kingdom, and Catholic nationalists (republicans), who wanted to unite Northern Ireland with the Republic of Ireland. The Troubles finally ended in 1998 with the historic Good Friday Agreement.

Ireland in the 21st century

Ireland today is still home to two separate countries with different political systems. The Republic of Ireland has a President and a bicameral parliament, a prime minister and a deputy prime minister. Northern Ireland is part of the UK, but has its own devolved parliament, the Northern Ireland Assembly, known as 'Stormont', as it is located in Stormont Castle, Belfast. Northern Ireland has had a power-sharing system of government since the Good Friday Agreement: nationalists and unionists must both be represented in government and in the posts of first minister and deputy first minister.

When Northern Ireland left the EU with the rest of the UK in 2021, a new land border between the EU and the UK was created. In Northern Ireland, people were worried about how relations with the Republic of Ireland (still in the EU) would develop and whether old animosities between unionists and nationalists would flare up again. There was also renewed interest in a reunited Ireland. Irish reunification could only come about after two separate referendums in both parts of the island, in which both would result in a majority of votes in favour of reunification.

3 **LANGUAGE** Look up the terms *Uachtarán na hÉireann, Oireachtas Éireann, Dáil Éireann, Taoiseach, Tánaiste* and *Tionól Thuaisceart Éireann*. Match them with the English terms in the text where possible. → S31

Mediation

Mediation is more (and more complex) than just transferring information from one language into another; it is also a form of social interaction. Mediation is a hybrid skill that always combines at least one of the receptive skills (reading, listening or viewing) with one of the productive skills (writing and speaking) and often involves explaining a German (social/cultural) phenomenon.
The sources for mediation can be written or spoken texts, but could also include visuals, pictures or statistics. The target text can be written or spoken.
There are several steps to take in order to produce a successful mediation. Start by practising the steps for written mediation. For spoken mediation, many of the steps are the same. → S25

Step 1 Understanding the task

Before producing any mediation text, you must carefully read the given task and understand what you are being asked to do.

1 COMPREHENSION

a) Write down the five aspects you can use to make notes on the set task and match them with their simplified definitions.

1. aim & purpose	how
2. author & addressee	what
3. content & information	when & where
4. situation & context	who & whom
5. text type	why

b) Read the example task. Make a grid of answers for each aspect from a).

Example task:
Last school year, an American high school student from Chicago gave a presentation at your school on the cheerful and extravagant St. Patrick's Day celebrations in Chicago. Now you have found a German newspaper article about the historic relevance of that holiday. Write an email to the American student, communicating what you have learned about the following aspects:
- the historic meaning of St. Patrick and St. Patrick's Day for the Irish
- why the original motivation to celebrate Irish identity stands in contrast to the kind of celebrations conducted today
- a summary of how the English conquered Ireland and what actions they took to oppress the Irish
- what actions and events forced the Irish to emigrate, e.g. to America → S19.4

Step 2 Reading (listening to/viewing) and marking/making notes on the text

Before producing your target text, you must carefully read (or listen to/view) the original source and *understand* it.

2 ANALYSIS → S11.1

a) Skimming: Read the text "St. Patrick's Day" and write down both the core message and the intention of the author, in one sentence for each.

b) Scanning: Using a copy of the text, read it carefully and mark the passages that contain relevant information according to your given task. Use one colour per aspect.

St. Patrick's Day

Der St. Patrick's Day, den nicht mehr nur die Iren am 17. März feiern, ist vordergründig ganz und gar grün, bis hin zu grotesken Übertreibungen: grün gefärbtem Bier und dem nur an diesem Tag leuchtend grünen Chicago River in den Vereinigten Staaten. Der ernste historische Hintergrund ist jedoch blutrot, nämlich eine endlose Folge von Kämpfen um Selbstbehauptung, um die Verteidigung der Irishness gegen die Englishness.

Der St. Patrick's Day ist ursprünglich keine Werbeveranstaltung für Guinness Beer und Old Irish Whiskey. Die Umzüge an diesem Tag sind eine späte Zutat aus Amerika. Die ersten Paraden fanden im 18. Jahrhundert in New York und Boston statt, die erste in Dublin 200 Jahre später. Trotz vieler Geschmacklosigkeiten und kommerzieller Auswüchse ist der St. Patrick's Day immer noch der Nationalfeiertag der Iren – und der Tag, an dem sich die ausge

wanderten Iren in aller Welt an ihre alte, grüne Heimat erinnern. [...]

[D]ie Eroberung der Insel durch die Anglo-Normannen, die neuen Herrscher über England, um 1170 [hatte] weitreichende Folgen. Sie begründete den englisch-irischen Konflikt, der bis heute ungelöst ist und den Patriotismus nur verstärkt.

Kern der englischen Strategie vom 16. bis ins 19. Jahrhundert war die gewaltsame Landnahme. 95 Prozent der katholischen irischen Bauern verloren im Lauf der Jahrhunderte ihren Landbesitz an die neuen englischen und schottischen Grundherren, die Anglikaner oder Presbyterianer waren. Die irischen Besitzer wurden Pächter ihres eigenen Landes zu ungünstigen Bedingungen, oder sie wurden in die weniger fruchtbaren westlichen Counties vertrieben. Das Problem verschärfte sich durch die konfessionellen Gegensätze. In einer Serie von Strafgesetzen (Penal Laws) verloren die Katholiken im 17. und 18. Jahrhundert sämtliche Bürgerrechte. Sie durften nicht wählen, keinen Militärdienst leisten, keinen Unterricht geben, keinen Protestanten heiraten. [...]

In grotesken Verboten zeigte sich die Erniedrigung der katholischen Iren. So durften sie kein Pferd besitzen, das mehr als fünf Pfund wert war. Neue Kirchen durften nur aus Holz gebaut werden – und nur in Nebenstraßen. Über diese Penal Laws urteilte der Politiker und Philosoph Edmund Burke (1729-1797), sie seien „einem pervertierten menschlichen Erfindungsgeist entsprungen“. [...]

Vor allem drei Ereignisse haben sich in das kollektive Gedächtnis der Iren eingeprägt: das Massaker von Drogheda im Jahr 1649, die Große Hungersnot der Jahre 1845 bis 1849 und das „Easter Rising“ von 1916. Die vielen Todesopfer und die grausamen Umstände halten die Erinnerung an diese Geschehnisse wach. [...]

Von 1845 bis 1849 wütete auf der Insel ein Sporenpilz (Phythophtora infestans), der die Kartoffelernten – und damit das Hauptnahrungsmittel – vernichtete. Eine bis anderthalb Millionen Iren verhungerten oder starben an Seuchen. Zwei Millionen wanderten aus, vor allem nach Amerika. Die Folgen der Naturkatastrophe hätte die britische Regierung abmildern können. Aber Getreide und noch nicht verdorbene Kartoffeln wurden nach England exportiert.

1903 wurde durch den vom britischen Parlament verabschiedeten Land Act die Landfrage

If all who claimed to be Irish were.

geregelt: Die meisten irischen Pächter konnten ihr Land zurückkaufen. [...]

Zuflucht in diesen Krisen bot stets die katholische Kirche. Seit ihren Anfängen im fünften Jahrhundert ragt der Heilige Patrick, der Missionar der Iren, wie ein Fels aus der Brandung. Selbst in entchristlichten Zeiten vermittelt er den Iren als Nationalheiliger ein Gefühl der Zugehörigkeit. [...] Patrick wurde wohl um 390 geboren und starb um 460 oder etwas später. [...] Die vielen Unsicherheiten in seiner Biographie tun der Verehrung dieses Heiligen keinen Abbruch. Im Gegenteil: Sie boten Gelegenheit, seiner Vita zahlreiche Legenden hinzuzufügen. So vertrieb Patrick angeblich die Schlangen von der Insel, als er auf dem Cruachán Aigil, dem heiligen Berg der Iren, meditierte. Und so erklärte er den frisch bekehrten Iren die Trinität anhand des dreiblättrigen Kleeblatts – das bis heute als inoffizielles Nationalsymbol Irlands dient, während im offiziellen Staatswappen die altirische Harfe erscheint. [...]

Bis in die siebziger Jahre blieben die Pubs in Irland am St. Patrick's Day aus gutem Grund geschlossen. Längst laden sie wieder Einheimische und Touristen zum Stout-und-Whiskey-Trinken ein. An der Parade nehmen inzwischen deutsche Volksmusikgruppen und brasilianische Samba-Schulen teil. Der heilige Patrick würde sich im Grabe umdrehen, wenn er erführe, dass einige Touristikbüros den zu seinen Ehren veranstalteten Umzug als „street carnival“ bewerben. (651 words)

From: Theo Stemmler, "St. Patrick's Day: Paddy soll den Iren helfen", *Frankfurter Allgemeine Zeitung*, 2018

[83] ***Chruachán Aigil*** [kruːˌɒxən ˈɑːgɪl] Croagh Patrick Mountain

Step 3 Making notes on relevant content and language

3 BEFORE YOU START

a) Write notes in English for your own text by using the information you found in the German source text. Use key words, phrases or sentences.

TIP

The majority of mediation tasks will require you to **rearrange/reorganise information** from the source text and to create a new chronology of the relevant information.

b) Read these texts and the tip. Identify 'linguistic hurdles' and 'cultural pitfalls' in the text. Use compensation strategies to avoid them.

Linguistic hurdles
Many words and expressions in German have no exact equivalent in English. This is especially true for idiomatic expressions. You may paraphrase, e.g. by using relative clauses, verbs instead of nouns, or breaking up long German composite nouns and using different English nouns instead. Sometimes your imagination is required and you need to completely rephrase certain passages. Remember: Do not translate word for word!

Cultural pitfalls
Cultural concepts may be unique to a culture/language and not exist in others. If your German source contains any such concepts, you will need to explain them to your English-speaking addressee(s).

TIP

Differences between German and English
- Compared to German, English uses more verbs than nouns.
- German sentences are often long. As a rule, aim to write short(er) sentences in your English text.
- In German, the passive voice is used much more than in English. It may be better to use the active voice in your target text.
- In mediation, direct speech in the source becomes indirect speech in the target text.

Step 4 Writing your target text

The required text type of your target text is given in the task. Make sure you include the characteristic traits for this text type and that the register, style and tone are appropriate. You should include the following elements:
- a fitting greeting or eye-catching heading
- as necessary, an introduction (naming the source and author/speaker(s)/creator of your source and/or the aim/purpose of your mediation)
- an appropriate version of the relevant information for the given **situation** and **addressee**
- a suitable ending/closing formula

TIP

It is the **relationship between you and your addressee** that determines the formality, style and register of your text. In any kind of mediation, **the mediator has to remain neutral** and should not mix their own opinion with the mediated information itself, but can explain difficult terms.
In spoken mediation (live or in a video call), you can also use non-verbal communication such as facial expressions or gestures to support the spoken words.

4 MEDIATION

Write the email to the American student, using your notes on content and language.

Step 5 Editing and checking your text

5 LANGUAGE Check your text for the '3 Cs' – content, coherence, correctness. Edit/Improve it if necessary. Make sure you have
- included all the relevant information
- used linking words to connect the different aspects and paragraphs of your text
- used correct language → S12.2

A1 **6 MEDIATION**

Your school is doing an intercultural project with a school in your hometown's twin city in Ireland. The aim is to exchange information with your designated partner in the Irish twin school on cultural events or festivities in your state/county. You have found an audio news report on how St. Patrick's Day is celebrated in Munich. Listen and take notes to prepare voice messages to inform your partner about this event. Focus on this information:
- a description of the Munich parade
- how and why it was started in Munich
- who Paul Daly is and how and why he settled in Munich
- why there is a special relationship between the Irish and the Bavarians

A Irish identities under British rule

Translations – what's in a name?

VIP FILE

The Irish playwright Brian Friel (1929–2015) co-founded the Field Day Theatre Company in Derry, Northern Ireland, to produce his play *Translations*.
It premiered in 1980 at the Guildhall in Derry – Northern Ireland's second largest city and a hotspot during the Troubles – and created a feeling of reconciliation between the hostile communities in Northern Ireland. This popular play was also part of the school curriculum in the UK.
Translations is set in County Donegal, Ireland, in 1833. It portrays the period in Irish history when the forceful renaming of place names into English began. This renaming was reversed after the foundation of the Irish Free State in 1922.

Pronunciation of the Irish names

Cúige Uladh [ˌkuːɪgə ˈɔlə]
Cúige Connacht [ˌkuːɪgə xonˈnɒxtə]
Cúige Laighean [ˌkuːɪgəˈlaɪən]
Cúige Mumhan [ˌkuːɪgəˈmuːn]

Ard Mhacha [ˌɔːrd ˈwɒxə]
Bhaile Átha Clíath [ˌbaleˑɑhɑ ˈklɪə]
Cill Mhantáin [hɪl ˈʊɒntɑːn]
Doire [ˈdɪrə]
Dún na nGall [ˌduːnˑnəˈnɒːl]
Gaillimh [ˈgɒljə]
Luimneach [ˈlɪmnəç]
Port Láirge [pɒːt ˈlɑːrgə]
Sligeach [ˈʃlɪgɒx]

1 BEFORE YOU START

a) Look at the map (back of the book) and find the English names for the four Irish provinces: *Cúige Uladh*, *Cúige Chonnacht*, *Cúige Laighean*, *Cúige Mumhan*.

b) Try to match these Irish county and city names with their English equivalents.

Ard Mhacha • Bhaile Átha Cliath • Béal Feirste • Cill Mhantáin • Doire • Dún na nGall • Gaillimh • Luimneach • Port Láirge • Sligeach	Wicklow • Waterford • Sligo • Limerick • Galway • Derry • Donegal • Dublin • Belfast • Armagh

c) Read the introductory stage directions and this scene from the play.

The sappers have already mapped most of the area. Yolland's official task, which Owen is now doing, is to take each of the Gaelic names – every hill, stream, rock, even every patch of ground which possessed its own distinctive Irish name – and Anglicise it, either by changing it into its approximate English sound or by translating it into English words. For example, a Gaelic name like Cnoc Ban could become Knockban or – directly translated – Fair Hill. These new standardised names were entered into the Name-Book, and when the new maps appeared, they contained all these new Anglicised names. Owen's official function as translator is to pronounce each name in Irish and then provide the English translation.
The hot weather continues. It is late afternoon some days later.
Stage right: an improvised clothes-line strung between the shafts of the cart and a nail in the wall; on it are some shirts and socks.
A large map – one of the new blank maps – is spread out on the floor. Owen is on his hands and knees, consulting it. He is totally engrossed in his task which he pursues with great energy and efficiency.
Yolland's hesitancy has vanished – he is at home here now. He is sitting on the floor, his long legs stretched out before him, his back resting against a creel, his eyes closed. His mind is elsewhere. One of the reference books – a church registry – lies open on his lap.
Around them are various reference books, the Name-Book, a bottle of poteen, some cups etc. Owen completes an entry in the Name-Book and returns to the map on the floor.

Owen Now. Where have we got to? Yes – the point where that stream enters the sea – that tiny little beach there. George!
Yolland Yes, I'm listening. What do you call it? Say the Irish name again?
Owen Bun na hAbhann.
Yolland Again.

1 **sapper a** Royal Engineers soldier
13 **to be engrossed in/with sth** to be extremely interested in, deeply involved in sth
15 **hesitancy** indecision
18 **poteen** home-made whiskey
23 ***Bun na hAbhann*** [ˌbʊn nə ˈhɑʊən]

Road sign in County Galway

Owen Bun na hAbhann.
Yolland Bun na hAbhann.
Owen That's terrible, George.
Yolland I know. I'm sorry. Say it again.
Owen Bun na hAbhann.
Yolland Bun na hAbhann.
Owen That's better. Bun is the Irish word for bottom. And Abha means river. So it's literally the mouth of the river.
Yolland Let's leave it alone. There's no English equivalent for a sound like that.
Owen What is it called in the church registry?
(Only now does Yolland open his eyes.)
Yolland Let's see ... Banowen.
Owen That's wrong. *(Consults text.)* The list of freeholders calls it Owenmore – that's completely wrong: Owenmore's the big river at the west end of the parish. *(Another text.)* And in the grand jury lists it's called – God! – Binhone! – wherever they got that. I suppose we could Anglicise it to Bunowen; but somehow that's neither fish nor flesh.
(Yolland closes his eyes again.)
Yolland I give up.
Owen *(At map)* Back to the first principles. What are we trying to do?
Yolland Good question.
Owen We are trying to denominate and at the same time describe that tiny area of soggy, rocky, sandy ground where that little stream enters the sea, an area known locally as Bun na hAbhann ... Burnfoot! What about Burnfoot?
Yolland *(Indifferently)* Good, Roland. Burnfoot's good.
Owen George, my name isn't ...
Yolland B-u-r-n-f-o-o-t?
Owen I suppose so. What do you think?
Yolland Yes.
Owen Are you happy with that?
Yolland Yes.
Owen Burnfoot it is then. *(He makes the entry into the Name-Book.)* Bun na hAbhann – B-u-r-n-
Yolland You're becoming skilled at this.
Owen We're not moving fast enough.

From: Brian Friel, *Translations*, 1981

39 **parish** a district (area) whose community is served by a church and parish priest
46 **to denominate** to name
49 **indifferent** disinterested

2 COMPREHENSION

a) Describe where the two characters are and what they are doing.

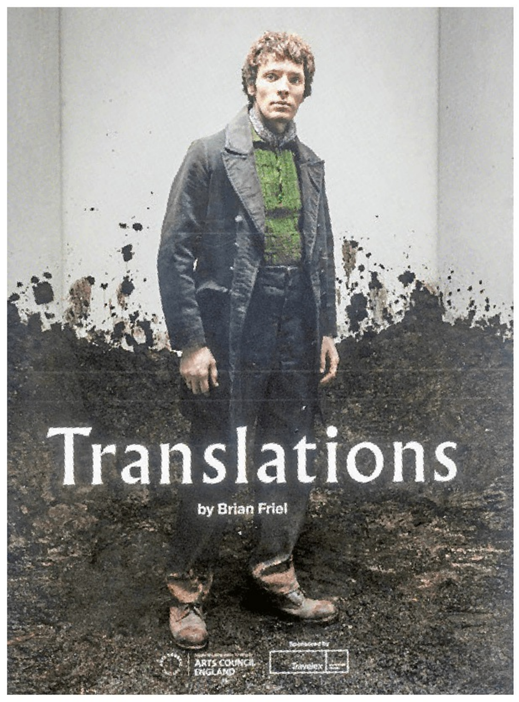
A2 b) Now listen to the extract. Take notes on your first impressions of the situation and the characters' accents.

3 ANALYSIS

a) Analyse the atmosphere and the men's feelings about their task. → S6.2

b) Explain the significance of the languages and the reasons behind the changing of the place names.

4 EVALUATION Based on your experience, discuss whether (and how) people behave differently when they speak another (not their native) language and the effects this might have. → S23



Colin Morgan as Owen in the London National Theatre production, 2018

The Potato Famine

5 BEFORE YOU START Describe the pictures in the margin.

The extract below is taken from the book *The Great Hunger: Ireland 1845–1849* by historian Cecil Woodham-Smith.

The winter in Ireland of 1846–1847 was "the most severe in living memory", and the longest. Snow fell in November; frost was continuous. [...]
Paupers were evicted from their homes if they didn't pay rent – in spite of the ongoing famine and the uselessness of this cruelty.
The people became bewildered. They had taken in very little of what was happening; at this period Irish was spoken in rural districts and English barely understood, while in the west English was not understood at all. No attempt was made to explain the catastrophe to the people; on the contrary, Government officials and relief committee members treated the destitute with impatience and contempt; the wretched, ragged crowds provoked irritation, heightened by the traditional English distrust and dislike of the native Irish. 'Everything has been tried but a little sympathy and kindness,' declared an eye-witness on December 2, 1846. [...] Bewilderment was succeeded by panic, the unreasoning terror which makes animals stampede and which, a little later, brought about headlong flight from Ireland in the famine emigration.

The first to succumb were the poorest of all, the "squatters", who had to put up a hut of sods in a bog, or on the seashore, for the sake of seaweed for potato manure. These unfortunate creatures had never had any other means of existence but their small crop of potatoes, and with the potatoes lost they abandoned their hovels and descended on the towns in droves. Five thousand beggars roamed the streets of Cork; Oranmore, in Galway, had "hundreds of poor creatures wandering about"; complaints from Thurles and Tipperary reached the Lord-Lieutenant that "a cast population" had "poured in from the surrounding country, half are starving". These unhappy beings slept in ditches and doorways, begged, and were driven away and, wrote Father Mathew on December 16, in Cork alone died at the rate of one hundred a week. [...]

For this deplorable state of affairs the British Government blamed the Irish people: as Irish cottiers were notoriously idle, they preferred to do nothing on the works rather than labour on their farms. The Irish were hopelessly improvident, therefore they closed their eyes to the terrible fate which must await them if next year's harvest were lost.

From: Cecil Woodham-Smith, *The Great Hunger: Ireland 1845–1849*, 1962

People were evicted by landlords even if no one else wanted to live in their mud huts.

9 **destitute** extremely poor
13 **to stampede** to panic
14 **headlong** hurried, rushed
15 **to succumb** to give in to sth
16 **sod** lump of earth, turf
16 **bog** *Moor*
16 **manure** *Dünger*
18 **hovel** dirty hut, unfit for living in
19 **drove** crowd
25 **deplorable** horrible, shocking, pitiable
26 **cottier** poor, landless farmer living in a rented cottage
26 **notorious** infamous, *berüchtigt*
26 **idle** lazy
27 **improvident** careless, *esp* with money

6 COMPREHENSION Outline the events referred to in the extract and add them to your timeline. → S13

7 ANALYSIS
a) Analyse the words and phrases used to describe the Irish people in the text.
b) Examine the stylistic devices used by the author. → S3.2, S10 → ○1
c) Explain how the sentences in the past perfect outline a sequence of events. → G1

8 EVALUATION Comment on the author's attitude towards the Irish, comparing it with the British government's view as described in indirect speech in the last paragraph.

9 LISTENING
MK a) Listen to Sinéad O'Connor's song "Famine" (1994) online. Summarise its message.
b) Compare its message with the message in this historian's text.
c) Listen to the song again and comment on the emotions evoked by it. Include whether this is achieved by the lyrics, the music or both. → ●2

Sculptures in Dublin commemorate the poor and homeless during the Famine.

Quarantine

1 BEFORE YOU START

a) Collect ideas on how the Great Famine shaped the collective identity of the Irish.

b) **Think-Pair-Share:** Why do artists still address significant events long after they occurred?

VIP FILE

Eavan Boland (1944–2020) was an Irish poet, writer and professor. As the daughter of an Irish diplomat in the UK, she experienced anti-Irish sentiment at school, which influenced her work as an artist. The central themes of her poetry are the Irish national identity, intercultural tensions and the role of women.

Irish peasants begging for shelter at a workhouse gate

In the worst hour of the worst season
of the worst year of a whole people
a man set out from the workhouse with his wife.
He was walking – they were both walking – north.

5 She was sick with famine fever and could not keep up.
He lifted her and put her on his back.
He walked like that west and west and north.
Until at nightfall under freezing stars they arrived.

In the morning they were both found dead.
10 Of cold. Of hunger. Of the toxins of a whole history.
But her feet were held against his breastbone.
The last heat of his flesh was his last gift to her.

Let no love poem ever come to this threshold.
There is no place here for the inexact
15 praise of the easy graces and sensuality of the body.
There is only time for this merciless inventory:

Their death together in the winter of 1847.
Also what they suffered. How they lived.
And what there is between a man and woman.
20 And in which darkness it can best be proved.

Eavan Boland, "Quarantine", 2008

3 **workhouse** a public institution where destitute and homeless people, with nowhere else to turn to, had to do hard work to get some food and a place to sleep

13 **threshold** *here:* point where sth begins or changes

16 **inventory** *here:* record, summary

2 COMPREHENSION Outline the theme of the poem "Quarantine" and describe the speaker.

3 ANALYSIS → S6.1

a) Analyse the speaker's attitude to the theme.

b) Examine the language, the symbolism and the time frame in the poem and their respective effects on the reader. → ● 3

4 EVALUATION Comment on the message of the poem. → ● 4

A famine graveyard in County Leitrim

Active listening

Effective communication is about speaking *and* listening. In her book *You're not Listening: What You're Missing and Why it Matters*, Kate Murphy describes it as being like playing a game of catch. Why might this be?

1 AWARENESS

a) Set the timer on your phone for one minute. Close your eyes, sit still and listen to the sounds around you. Once the minute is up, make a note of everything you heard. Compare your notes with those of a partner. Repeat the day after, but this time set the timer for two minutes.

b) With a partner, discuss what makes hearing different from listening.

c) The US businessman and speaker Stephen R. Covey wrote in his book *The 7 Habits of Highly Effective People:*

> Most people do not listen with the intent to understand; they listen with the intent to reply.
>
> From: Stephen R. Covey, *The 7 Habits of Highly Effective People*, 2020

Think back to a recent conversation you had. Did the other person really listen to what you were saying? Did you have the feeling that they were giving you their full attention or were they glancing at their phone or maybe someone or something else? Or did you have the feeling that they were just waiting for you to stop what you were saying so that they could offer a story about themselves, give you advice or just change the subject?
And what about you?

2 REFLECTION

a) Psychologists Carl R. Rogers and Richard E. Farson came up with the term "active listening", saying:

> It is called 'active' because the listener has a very definite responsibility. He does not passively absorb the words which are spoken to him. He actively tries to grasp the facts and the feelings in what he hears, and he tries, by his listening, to help the speaker work out his own problems.
>
> From: Carl R. Rogers and Richard E. Farson, *Active Listening*, 2015

You probably know someone who is a good listener as well as someone who isn't. What makes someone a good listener? Think about what they do and how they act.

b) Find someone in your class with whom you have a different opinion about a topic (e.g. eating habits, ways of behaving etc.). You are going to talk about this topic for five minutes. But instead of trying to convince the other person of your point of view, listen to what *they* have to say. Try using these strategies:

- Ask open-ended questions to find out more about what they think and to show your interest.
- Practise non-judgemental listening – so put your own thoughts and biases aside.
- Try paraphrasing some of what they say to ensure that you understand what they are saying and to show that you are listening.

When the time is up, think about what you found easy/difficult. Active listening requires a lot of effort, doesn't it? So, it's good to practise it as often as you can.

3 RESEARCH

a) Betty Williams and Mairead Corrigan were jointly awarded the Nobel Peace Prize in 1976 "for the courageous efforts in founding a movement to put an end to the violent conflict in Northern Ireland". Find out more about what they did and the organisation they founded.

b) Why is active listening so important for resolving conflicts?

B Ireland in the 20th century

Eveline

19th century terraced houses in Kilmainham, Dublin

1 **LANGUAGE** For the protagonist in James Joyce's short story "Eveline", 'home' is Dublin at the beginning of the 1900s. Brainstorm vocabulary you associate with the word 'home'.

2 **THINK-PAIR-SHARE** How would you feel about leaving your hometown and emigrating overseas? Agree on phrases you would use to describe your feelings. Then read the extract.

VIP FILE

James Joyce (1882–1941) was a groundbreaking Irish novelist.
His short story collection *Dubliners* (1914) describes the lives and longings of everyday people in Dublin before World War I.

She sat at the window watching the evening invade the avenue. Her head was leaned against the window curtains, and in her nostrils was the odour of dusty cretonne. She was tired.

Few people passed. The man out of the last house passed on his way home; she heard his footsteps clacking along the concrete pavement and afterwards crunching on the cinder path before the new red houses. One time there used to be a field there in which they used to play every evening with other people's children. Then a man from Belfast bought the field and built houses in it – not like their little brown houses but bright brick houses with shining roofs. The children of the avenue used to play together in that field – the Devines, the Waters, the Dunns, little Keogh the cripple, she and her brothers and sisters. Ernest, however, never played: he was too grown up. Her father used often to hunt them in out of the field with his blackthorn stick; but usually little Keogh used to keep nix and call out when he saw her father coming. Still they seemed to have been rather happy then. Her father was not so bad then; and besides, her mother was alive. That was a long time ago; she and her brothers and sisters were all grown up; her mother was dead. Tizzie Dunn was dead, too, and the Waters had gone back to England. Everything changes. Now she was going to go away like the others, to leave her home.

Home! She looked round the room, reviewing all its familiar objects which she had dusted once a week for so many years, wondering where on earth all the dust came from. Perhaps she would never see again those familiar objects from which she had never dreamed of being divided. And yet during all those years she had never found out the name of the priest whose yellowing photograph hung on the wall above the broken harmonium beside the coloured print of the promises made to Blessed Margaret Mary Alacoque. He had been a school friend of her father. Whenever he showed the photograph to a visitor her father used to pass it with a casual word:

'He is in Melbourne now.'

She had consented to go away, to leave her home. Was that wise? She tried to weigh each side of the question. In her home anyway she had shelter and food; she had those whom she had known all her life about her. Of course she had to work hard, both in the house and at business. What would they say of her in the Stores when they found out that she had run away with a fellow? Say she was a fool, perhaps; and her place would be filled up by advertisement. Miss Gavan would be glad. She had always had an edge on her, especially whenever there were people listening.

'Miss Hill, don't you see these ladies are waiting?' 'Look lively, Miss Hill, please.'

She would not cry many tears at leaving the Stores. [...]

2 **nostrils** openings in the nose for breathing
2 **odour** smell
2 **cretonne** strong linen cloth
6 **cinder** a piece of burnt wood
12 **blackthorn** thorny wood
13 **to keep nix** *coll* to keep a lookout
31 **Stores** department store in which Eveline seems to be a sales assistant
33 **to have an edge on sb** *here:* to dislike sb and/or talk to them in an unfriendly way

Then she would be married – she, Eveline. People would treat her with respect then. She would not be treated as her mother had been. Even now, though she was over nineteen, she sometimes felt herself in danger of her father's violence. She knew it was that that had given her the palpitations. When they were growing up he had never gone for her like he used to go for Harry and Ernest, because she was a girl [...].

From: James Joyce, *Dubliners*, 1914

40 **palpitations** a quick heartbeat

3 **COMPREHENSION** Outline Eveline's character, problems and expectations. → S7

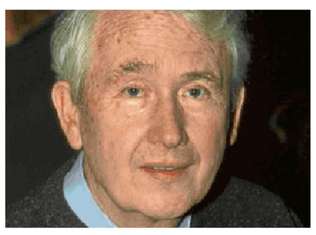
4 **ANALYSIS** Analyse the protagonist's reasons for staying and for leaving. Give evidence. → S4.2

D1 **5** **LANGUAGE** Find examples of the construction "used to" + infinitive in the text. When does the author use this construction in comparison to the ordinary simple past tense? → ●5 → G1

6 **CREATIVE TASK** Write Eveline's diary entry after the scene. Use information from the text. → S18

Angela's Ashes

VIP FILE



Frank McCourt (1930–2009) was an Irish-American writer and teacher whose work portrays the experiences of the Irish diaspora. His acclaimed first novel *Angela's Ashes* is a tragicomic memoir that shows the problems Ireland faced in the 1930s and 1940s. Frank's brother Malachy, who appears in the extract, also became a famous author.

A3 **7** **LISTENING**

a) Listen to the podcast "Book club" until 02:52 ("... and you can't be fancy."). Outline what you learn about the author Frank McCourt from the introductory part of the book club meeting. → S21

b) Listen again and illustrate how McCourt compares himself with Joyce.

8 **LANGUAGE** Match the synonyms to prepare for reading the text.

miserable • loquacious • pious • pompous • bullying • damp • cacophonous • mysterious	wet • sounding chaotic • unhappy • threatening • devout • strange • pretentious • talkative

9 **BEFORE YOU START** Look at the pictures of scenes from the film adaptation of *Angela's Ashes*. Then read the opening sentence of the novel and hypothesise what it foreshadows before reading the rest of the extract from the novel. → S27.1

My father and mother should have stayed in New York where they met and married and where I was born. Instead, they returned to Ireland when I was four, my brother, Malachy, three, the twins, Oliver and Eugene, barely one, and my sister, Margaret, dead and gone.

When I look back on my childhood I wonder how I survived at all. It was, of course, a miserable childhood: the happy childhood is hardly worth your while. Worse than the ordinary miserable childhood is the miserable Irish childhood, and worse yet is the miserable Irish Catholic childhood.

The Thomond Bridge in Limerick was completed in 1840.

People everywhere brag and whimper about the woes of their early years, but nothing can compare with the Irish version: the poverty; the shiftless loquacious alcoholic father; the pious defeated mother moaning by the fire; pompous priests; bullying schoolmasters; the English and the terrible things they did to us for eight hundred long years.

Above all – we were wet.

Out in the Atlantic Ocean great sheets of rain gathered to drift slowly up the River Shannon and settle forever in Limerick. The rain dampened the city from the Feast of the Circumcision to New Year's Eve. It created a cacophony of hacking coughs, bronchial rattles, asthmatic wheezes, consumptive croaks. It turned noses into fountains, lungs into bacterial sponges. It provoked cures galore; to ease the catarrh you boiled onions in milk blackened with pepper; for the congested passages you made a paste of boiled flour and nettles, wrapped it in a rag, and slapped it, sizzling, on the chest.

From October to April the walls of Limerick glistened with the damp. Clothes never dried: tweed and woolen coats housed living things, sometimes sprouted mysterious vegetations. In pubs, steam rose from damp bodies and garments to be inhaled with cigarette and pipe smoke laced with the stale fumes of spilled stout and whiskey and tinged with the odor of piss wafting in from the outdoor jakes where many a man puked up his week's wages.

The rain drove us into the church – our refuge, our strength, our only dry place. At Mass, Benediction, novenas, we huddled in great damp clumps, dozing through priest drone, while steam rose again from our clothes to mingle with the sweetness of incense, flowers and candles.

Limerick gained a reputation for piety, but we knew it was only the rain.

From: Frank McCourt, *Angela's Ashes*, 1996

9 **to brag** to boast
9 **to whimper** to produce weak, unhappy sounds
9 **woes** troubles
17 **to drift** to move slowly
18 **Feast of the Circumcision** Christian celebration 8 days after Christmas
22 **galore** very many
22 **catarrh** illness with symptoms such as a blocked nose and a cough
24 **rag** torn piece of cloth
25 **to glisten** to shine
26 **to sprout** to begin to grow
33 **to mingle** to mix

10 COMPREHENSION

a) Check your hypotheses from task 9. To what extent were you surprised by the opening passage?

b) Outline the causes of the narrator's unhappy memories.

A3 **11 LISTENING** Listen to McCourt read parts of the beginning of his novel (beginning at 02:53, "When I look back …").

a) Take notes on the atmosphere created by his reading.

b) Analyse the sensations portrayed in the extract that he reads aloud and their effect on the reader.

12 LANGUAGE

a) Examine the stylistic devices used in the printed text, explaining their effects. → S10

b) Explain how the narrator uses humour in this extract.

13 CREATIVE TASK Write a childhood story using your own personal writing style. Illustrate the first sentence of your story with a picture of your choice. → S18 → ● 6

The Troubles

FACT FILE

The Troubles (*Na Trioblóidi*), 1968–1998
The root cause of this 30-year-long conflict can be traced right back to the 12th-century Anglo-Norman invasion of Ireland and the ensuing, centuries-long subjugation and oppression of the Irish population.
The Northern Ireland conflict, commonly referred to as 'the Troubles', was a peak period of violent and often deadly confrontation between the pro-British unionists (loyalists) and the nationalists (republicans) in Northern Ireland that still influences politics today.
The unionists (mostly Protestant) wanted Northern Ireland to remain within the UK; the nationalists (mainly Catholic) aspired to unite Northern Ireland with the Republic of Ireland.
Inspired by the Civil Rights Movement in the US, Catholic activists founded the Northern Ireland Civil Rights Association (NICRA) in 1967 to protest against the systematic social, political and economic discrimination against Catholics by the Protestant majority. Among other things, NICRA demanded an end to the manipulation of electoral district boundaries to the disadvantage of Catholic voters.
After a number of marches initiated by both sides – Protestants (often represented by the 'Orangemen') and Catholics – had turned into violent riots in 1968 and 1969, the British Army was deployed to restore public order ('Operation Banner').
More than 3,500 people were killed and more than 50,000 wounded during the Troubles, which showed clear characteristics of a civil war with the involvement of paramilitary organisations such as the Ulster Defence Association (UDA) and Ulster Volunteer Force (UVF) and the Irish Republican Army (IRA) as well as British state security forces, such as the Royal Ulster Constabulary (RUC) and the Ulster Special Constabulary (USC). In the course of the conflict, both factions were even physically separated by the (in)famous 'peace walls' or 'peace lines' between some unionist and nationalist neighbourhoods, such as Shankill Road and Falls Road in Belfast, to avoid the frequent violent conflicts between them.
After long and diffcult negotiations, the Troubles ended in 1998 with the Good Friday Agreement, also known as the Belfast Agreement.

Na Trioblóidi
[nə trɪbˈlɔɪdi]]

'Peace walls' separating Protestant and Catholic areas in Belfast during the Troubles

14 **COMPREHENSION** In groups, research the terms NICRA, Orangemen, UDA, UVF, IRA, RUC and USC from the fact file. Prepare a five-minute presentation on each. → S31 → ○7

15 **VIEWING**
a) Find and watch the BBC video "The Troubles: What led to Northern Ireland's conflict?" Summarise its content, e.g. in a (digital) mind map. Compare your summary to the fact file and rewrite the fact file to include the information in the video.
b) Find and watch the BBC video "The Troubles: The Battle of the Bogside that saw Army deployed" about August 1969 and make notes on its relevance for the Troubles.

16 **VISUALS** Describe and interpret the mural. Comment on its message. → S27.1 → ●8

A4–5 **17** **LISTENING**
a) Barry Williamson, a Northern Irish Protestant, was the manager of the Europa Hotel in Belfast in the 1970s. Take notes on the dangerous situations he found himself in and how he felt about 'the two sides'.
b) Listen to the interview with Anne Patterson. Take notes on the unusual situations she considered to be normal while growing up in Northern Ireland. → S21 → ○9

A mural in Belfast

A6 **18** **MEDIATION** You are helping your exchange partner in Chicago who is desperately preparing for a presentation on the Troubles for tomorrow morning. Prepare for a video call with your American partner, in which you mediate the information from this German audio you found on 'Bloody Sunday'. Focus on a) how Catholics were discriminated against in Northern Ireland, b) what happened on that day, c) what is said about the role and actions of the British Army and d) how people reacted to the army deployment. Practise what you want to say with a classmate. → S25

Milkman

Introduction:
wee small; *here:* young
raffle lottery, draw

This novel by Belfast-born author Anna Burns is set in an unnamed city during the Troubles. The young adult female protagonist-narrator (introverted, shy and an avid reader) uses no names, but refers to people by their roles or relationships, like 'milkman', 'neighbour', 'maybe-boyfriend' or 'the wee sisters'. Maybe-boyfriend, a mechanic, has won part of a car in a raffle at work.

On the doorstep were men, his neighbours. They had come to the house because word had spread about the Blower Bentley, with everyone not believing and wanting to see for themselves. [...] He let them in and their eagerness fell to silence as they filled up the living room, staring in reverence at the bit on the floor.

'Extraordinary!' someone then said – which meant it must have been for that was not a word ever to be used in our lexicon. As with others like it – *'marvellous!', 'tremendous!', 'stupendous!', 'stunning!', 'sensational!', 'topper!', 'super!', 'crikey!', 'let's!', 'smashing!', 'diamondiferous!', 'bizarre!', 'exceedingly!'* – even *'however'* and *'indeed'* though I myself and wee sisters said 'however' and 'indeed' – it was an emotional word, too much of a colorant, too high-flying, too posturing, basically it was of that quintessential 'over the water' language, with *'quintessential'* being another of those words. [...] 'It's all very well, neighbour', said this neighbour, 'having this so-called classic bit and all, and it's not like I'm trying to be funny or anything but' – here all breath was held, everyone alert for an attack movement. Then it came – 'which among you at the garage then, drew the bit with that flag on?'

3 **eagerness** enthusiasm
4 **reverence** admiration, respect
10 **to posture** to put on a show
17 **to maim** to injure severely
21 **defenders-of-the-state** *here:* unionists
21 **renouncers-of-the-state** *here:* nationalists
26 **directive** rule, law

The supercharged 'Blower' Bentley was built in England (1929–1931).

At this time, in this place, when it came to the political problems, which included bombs and guns and death and maiming, ordinary people said 'their side did it' or 'our side did it', or 'their religion did it' or 'our religion did it' or 'they did it' or 'we did it', when what was really meant was 'defenders-of-the-state did it' or 'renouncers-of-the-state did it' or 'the state did it'. [...]

As regards this psycho-political atmosphere, with its rules of allegiance, of tribal identification, of what was allowed and not allowed, matters didn't stop at 'their names' and 'our names', at 'us' and 'them', at 'our community' and 'their community', at 'over the road', 'over the water' and 'over the border'. Other issues had similar directives attaching as well. There were neutral television programmes which could hail from 'over the water' or from 'over the border' yet be watched by everyone 'this side of the road' as well as 'that side of the road' without causing disloyalty in either community. Then there were programmes that could be watched without treason by one side whilst hated and detested 'across the road' on the other side. There were television licence inspectors, census collectors, civilians working in non-civilian environments and public servants, all tolerated in one community whilst shot to death if putting a toe into the other community. There was food and drink. The right butter. The wrong butter. The tea of allegiance. The tea of betrayal. There were 'our shops' and 'their shops'. Placenames. What school you went to. What prayers you said. What hymns you sang. How you pronounced your 'haitch' or 'aitch'. Where you went to work. And of course there were bus-stops. There was the fact that you created a political statement everywhere you went, and with everything you did, even if you didn't want to. There was a person's appearance also, because it was believed you could tell 'their sort from over the road' by the very physical form of a person. There was choice of murals, of traditions, of newspapers, of anthems, of 'special days', of passport, of coinage, of the police, of civic powers, of the soldiery, the paramilitary. During the era of not letting bygones be bygones there was any number of examples and many nuances of affiliation. Inbetween was the neutral and the exempted and what had happened at maybe-boyfriend's house was that his neighbour – with all other neighbours present – had homed in on the protocol and inflammatory symbolism of all that.

27 **to hail from** to come from
31 **to detest** to hate, to despise
32 **public servants** *Angestellte im öffentlichen Dienst*
43 **to let bygones be bygones** to forget what happened in the past
45 **to be exempted from sth** to be officially allowed not to do sth
47 **to home in on sth** to focus on sth
47 **protocol** set of rules

He'd homed in on the flag issue, the flags-and-emblems issue, instinctive and emotional because flags were invented to be instinctive and emotional – often pathologically, narcissistically emotional – and he meant that flag of the country from 'over the water' which was also the same flag of the community from 'over the road'. It was not a flag greatly welcomed in our community. Not a flag at all welcomed in our community. There weren't any, not any, this side of the road. What I was gathering therefore, for I was not up on cars but was up on flags and emblems, was that those vintage, classic Blower Bentleys made in that country 'over the water' came with the flag on from that country 'over the water'. Reading between the lines therefore, of maybe-boyfriend's neighbour's comment – what was maybe-boyfriend doing, he implied, not only partaking in a raffle in which he might have won the bit with the flag on, but what was he doing, partaking in a raffle to win any bit – flag or no flag – of such a patriotic, nation-defining, 'over the water' symbol at all? Historical injustice, he said. Repressive legislation, he said. Practice of and pacts for, he said. Artificial boundaries, he said. Propping up of corruption, he said. Arrest without charge, he said. Declaration of curfews, he said. Imprisonment without trial, he said. Proscription of meetings, he said. Prohibition of inquests, he said. Institutionalised violation of sovereignty and territory, he said. Hot and cold treatments, he said. Anything, he said. In the name of law and order. All that was what he said though even that wasn't what he meant. What he meant – underneath all the interpretation of that flag business was the driving home of the other business which was that flag from 'over the water' was also that same flag from 'over the road'. 'Over the road' was viewed in our community as more 'over the water' than actual 'over the water', with the flag perceived to be flown there with more proximity and grandiosity than ever could muster – try as it might – the territory it came from in the first place. To come from this side of the road – *our* side – and to bring that flag in then, was divisive, indicative too, of a traitorous kowtowing and a betrayal most monstrous over which even informers and those who marry-out would be held in higher esteem. This of course was all part of the political problems here which I, for one, didn't like to get into. Amazing it was though, how much inflammatory suggestion could be gotten over in a few comments. Even so, yer man hadn't finished yet. [...] More to the point, he said, someone bringing that flag into a staunchly anti-establishment district could open himself to accusations of traitorship and informership. So yes, flags were emotional. Primevally so. At least here.

From: Anna Burns, *Milkman*, 2018

54 **to be up on sth** to know all about sth
58 **to imply** to mean, *suggerieren*
58 **to partake in** to take part in
62 **to prop up** to support
62 **to arrest sb without charge** to arrest sb without stating the reason
63 **curfew** *Ausgangssperre*
63 **proscription** ban, prohibition
64 **inquest** an official investigation
65 **hot and cold treatment** *here:* a method of torture
67 **to drive sth home** to emphasise sth, to make a point
71 **to muster** to gather, to mobilise
73 **traitorous** disloyal
73 **to kowtow** [kaʊˈtaʊ] to bow down to sb
79 **staunchly** strongly
80 **primeval** basic, intuitive, based on instinct rather than reason

1 COMPREHENSION Summarise what the text reveals about everyday life in Northern Ireland during the Troubles and the attitudes of the two groups described in the extract.

2 ANALYSIS

a) Explain why the neighbour asks maybe-boyfriend about "the bit with that flag on" (l. 15).
b) Analyse the author's style of writing and use of language. Explain their effect. → S10

3 LANGUAGE

a) Find a more simple synonym for each of the adjectives not "ever to be used in our lexicon" (l. 6). Examine the difference between the two sets of adjectives. → ○ 10
b) Explain what the narrator refers to by using the phrases "over the road", "over the water" and "over the border" (ll. 25–26).
c) Explain why the use of language itself is depicted as a sensitive issue. → ● 11
d) Comment on what the use of vocabulary reveals about the speaker.

4 CREATIVE TASK In pairs, find original photos from the time of the Troubles in Northern Ireland. Use at least one suitable photo to design a dust jacket for the novel. Compare your book covers in class. Be ready to explain why you chose the photo(s) you used.

C Ireland in the 21st century

North and South: A shared future?

FACT FILE

North and South: A shared future?
The Good Friday Agreement, signed on 10th April 1998, was a major step forward in the Northern Ireland Peace Process. A month later, voters across the island gave their consent to it in two separate referendums held in both parts. It not only terminated 'the Troubles', but also paved the way for some political cooperation between the Republic of Ireland and Northern Ireland, e.g. in the North/South Ministerial Council (NSMC) and the British-Irish Inter-governmental Conference (BIIGC).

The "Hands across the Divide" statue in Derry

The Republic of Ireland joined the EU in 1973. Northern Ireland left the EU (as a part of the UK) in the course of Brexit in 2021, which created a conundrum for both states, as the laws on quality and production standards were no longer the same. A 'hard border' with checkpoints and customs checks for goods crossing the border between the Irish Republic and Northern Ireland would have conjured up bad memories of the violence and the fortified border at the time of the Troubles. Therefore, an agreement acceptable for all parties was necessary. The Northern Ireland Protocol (2020) did not solve all the problems and it was not until 2023 that the Windsor Framework was devised, in which all parties involved agreed on simpler rules for the movement of goods between the EU (Republic of Ireland) and the UK (Northern Ireland).

Foreseeing that the whole peace process could get bogged down in disagreements over the possibility of reuniting the Irish Republic and Northern Ireland, the participants in the Good Friday Agreement focused mainly on the urgent goal of making peace and stopping the violence of the Troubles. However, it was agreed that if, in the future, a majority of voters in NI were likely to support Irish reunification, a referendum would be held on that issue. During the Brexit negotiations with the EU, there was also an agreement that Northern Ireland would be allowed to immediately rejoin the EU if the Republic and Northern Ireland were ever reunited in the future.

Many people in both parts of Ireland think that opinion polls and national election results would have to show a keen desire and a substantial majority for reunification in both countries before any referendums in Northern Ireland and the Republic of Ireland should be held. They fear that an early referendum or a very close result could reignite old animosities and violence.

A7 1 **LISTENING** Listen to more of the interview with Kerrie and Anne Patterson and note down what the Good Friday Agreement means to them, how life in Northern Ireland was different after the Troubles had ended and what they say about the future of Ireland. → S21

2 **CREATIVE TASK** Using one of the two pictures as a starting point, write an editorial from the viewpoint of a Catholic or Protestant, Irish or Northern Irish journalist who is either in favour of or against reunification. Argue your case, giving examples to support your stance. → S17

The Peace Bridge in Derry (Londonderry)

Windenergie und grüner Wasserstoff aus Irland

3 **MEDIATION** Together with your twin school in Ireland, your school is doing a project on alternative sources of energy. You have been asked to write a blog post for the joint project website comparing Irish and German future energy plans. You have found this article and these statistics. Write your blog post, citing your sources and focusing on these points:

- Ireland's previous alternative energy situation
- Ireland's energy goals, both by 2030 and by 2050
- Ireland's plans regarding hydrogen energy
- Germany's interest in cooperation with Ireland → S25

Bis 2030 will Irland seine Brutto-Emissionen um die Hälfte reduzieren, 80 Prozent des Stroms sollen dann aus erneuerbaren Quellen stammen. Dafür werden die Kapazitäten aufgestockt – in einem Tempo, von dem Deutschland träumt und über den inländischen Bedarf hinaus.

Die erste Chance wurde verspielt. Zwanzig Jahre ist es her, dass vor der Küste der irischen Stadt Arklow eine Offshore-Windfarm gebaut wurde – damals erst das zweite Vorhaben dieser Art weltweit. Doch trotz des Vorsprungs und obwohl Irland angesichts der Lage im Nordatlantik als perfekter Standort für Windenergie gilt, ist Arklow bis heute ein Unikum im Land geblieben. [...] Doch das soll ganz schnell anders werden, ein grundlegendes Umdenken hat im Land eingesetzt. [...] Spätestens 2050 will die Insel emissionsneutral wirtschaften. [...]

Windkraft spiele bei dem Energie- und Emissionsplan eine Hauptrolle, sagte Ian O'Hora, Leiter Nachhaltigkeit bei IDA Ireland, der Investitionsförderagentur des Landes, im Gespräch mit WELT. „Unser Ehrgeiz ist es, die Kapazität bis 2030 auf fünf Gigawatt auszubauen." [...] Sieben neue Windparks sind bereits in konkreter Planung, einige haben eine teilweise Zustimmung, andere die komplette Genehmigung erhalten. Die meisten davon liegen in der irischen See vor der Ostküste, eines im Westen bei Galway. [...] Werden diese sieben Projekte wie geplant in den kommenden Jahren umgesetzt, produziert Irland in acht Jahren genug Energie aus Wind, um den aktuellen Bedarf zu decken. [...]

Für eine zweite Phase des Ausbaus ab 2030 sind ebenfalls schon zahlreiche geeignete Seestücke rings um die Insel identifiziert. „Hier weht der Wind so regelmäßig, das verschafft uns eine wesentliche Chance. Auf lange Sicht können wir hier bis zu 70 Gigawatt erzeugen", stellte O'Hora in Aussicht.

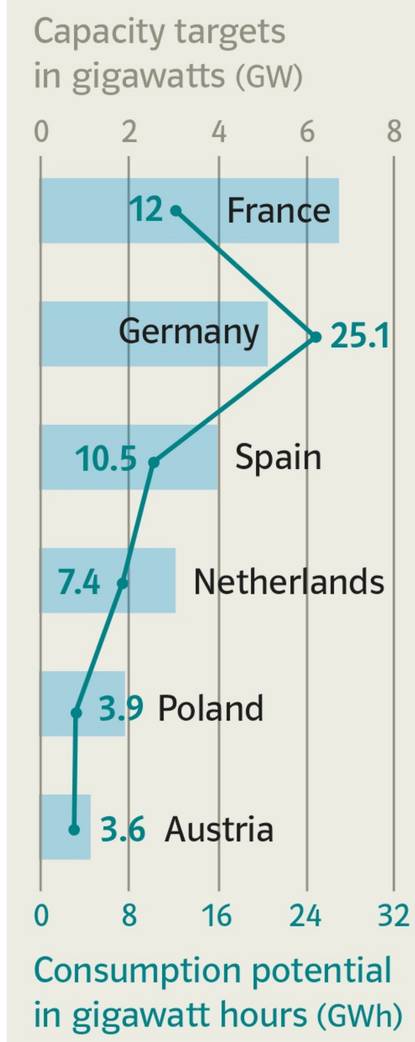
[...] Bisher stammt der erneuerbare Anteil am Strom von den gut 300 Windfarmen auf der Insel. [...] Das für Windräder geeignete Gelände auf der Insel sei damit aber größtenteils genutzt, räumt O'Hora ein. Dagegen ist praktisch das gesamte Gelände vor der Küste zumindest perspektivisch für Offshore-Wind ausgewiesen. [...]

Schon ergänzt werde die Windkraft in kleinerem Umfang durch Solar, so O'Hora. Ein besonderer Forschungs- und Entwicklungsfokus liege aber auf grünem Wasserstoff, also der Gewinnung von Wasserstoff aus Wasser durch Elektrolyse, die vollständig mit erneuerbarer Energie ermöglicht wird. Der ließe sich zum einen als Energiespeicher nutzen, um für Flautezeiten vorzusorgen. Zum anderen ließe der sich angesichts der Kapazitätsziele, die den irischen Energiebedarf deutlich übertreffen, auch für den Export einsetzen.

Deutschland hat daran bereits sein Interesse deutlich gemacht. Stefan Kaufmann, Wasserstoffbeauftragter im Forschungsministerium sieht bereits eine neue Ära für Energiekooperationen zwischen den beiden Ländern. Ein deutsch-irischer Wasserstoffrat, ins Leben gerufen von der Handelskammer und Ende Februar zum ersten Mal zusammengetreten, soll helfen, die Voraussetzungen zu schaffen. Irland, seit Langem bekannt als grüne Insel, dürfte dieses Image nur noch weiter ausbauen. (433 words)

From: Claudia Wanner, „Grüner Wasserstoff aus Irland?", *Die Welt*, 2022

EU green hydrogen capacity targets for 2030



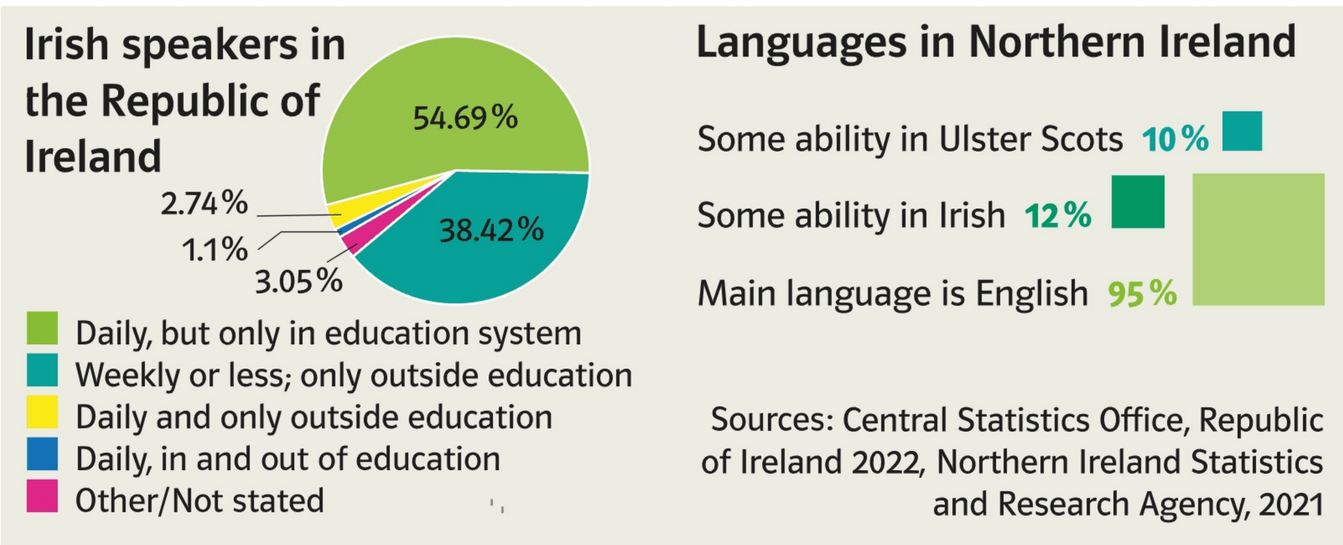
Sources:
PTR; Intereconomics, 2022

People like Paul Mescal have made speaking Irish 'cool'

4 BEFORE YOU START Read the fact file and analyse the statistics before you read the text.

FACT FILE

Irish *(Gaeilge)*
Irish, a Gaelic language, is the indigenous language of the island of Ireland where it was the inhabitants' first language until the 19th century, when it gradually became superseded by English as a result of British colonisation.



Languages in the Republic of Ireland
The Irish constitution defines Irish *(Gaeilge)* as the national and first official language and English as the second official language. This does not reflect the linguistic reality of the country, as English is the native language for the vast majority and only a smaller part of the population speaks Irish on a daily basis.

However, Irish is the predominant language in a small number of *Gaeltacht* regions, mainly located in the west and south.
As a key component of Irish identity, the use of Irish is strongly endorsed by the Irish government through legislation (cf. the Official Languages Act of 2003, extended in 2021) and state funding in many different ways. Irish terms are used in the domains of politics, government and administration and the national anthem (*'Amhrán na bhFiann'*, The Soldier's Song), is sung in Irish.
Irish is a compulsory school subject in primary and secondary education. State websites, official documents and government publications as well as (street and road) signs etc. are bilingual (in Irish and English).

Languages in Northern Ireland
English is the de facto official language, spoken by 95% of the population. Irish is acknowledged as an official language and Ulster Scots has the status of a minority language. Ulster Scots stems from the language of the settlers, many of them Scottish, who were shipped to Northern Ireland during the Plantation of Ulster, the era of uninvited colonisation from roughly 1600 to 1700 AD.

FACT FILE
Gaeilge ['gweɪlge]
Gaeltacht ['gweɪltɒxt]
Amrhán na bhFiann [ˌɒːrɒn nəˈviːjən]

I was interested by the varying attitudes of Irish language speakers to our world-famous movie star, Paul Mescal, when he wowed the nation by speaking Gaeilge the other week. I was with the majority who were delighted that he gave our "first national language" a major boost [...]. That great west Kerryman, Dáithí Ó Sé, wrote [...] that he believed Mescal had done more for Irish than he had managed to do himself over 20 years. I must say, there is a deal of exaggeration there – but I do go with his drift. People generally, and young people in particular, need role models – and Mescal "ag labhairt Gaeilge" will do nicely. Thus, as that 17-day "week of the Irish language", or Seachtain na Gaeilge, draws to a close on Friday, here's a few other thoughts from someone among the tiny minority who speak Gaeilge every single day, all year round. Call it news from a place where "Seachtain na Gaeilge" happens every day.

More than 20 years ago, I returned to the Irish language for various reasons. I am now among the 75,000 people or so, unconnected to the education system, who speak Irish every day.

You may, or may not, have noticed the few extra phrases creeping in on radio and television – that sort of "Agus anois an aimsir" stuff – between the news and the weather forecast. It can be easily dismissed as tokenism, but the reality is that I miss it when it is gone.

It seems ironic that Seachtain na Gaeilge finishes on St Patrick's Day. It was also on a St Patrick's Day, way back in 1922, when the new State proclaimed the Irish language a core subject in all schools with Irish competence necessary to pass state exams.

My own return to the language was based on personal cultural choice and I avoid the endless, often tiresome and insulting, debates that surround the politics of the

4 **Dáithí Ó Sé** [ˌdɑɪθɪ oː ˈʃeɪ] a well-known Irish TV presenter
6 **to go with sb's drift** to mainly agree with/to understand sb's opinion/argument
7 ***ag labhairt Gaeilge*** [əg ˌlɑwərtʃ ˈgweɪlge] speaking Irish
9 ***Seachtain na Gaeilge*** Gaelic (Irish) Week [ˌʃɒxtən nə ˈgweɪlge]
16 ***Agus anois an aimsir*** And now for the weather (forecast) [ɑːgʊs ənˌɪʃ ən ˈɑmʃə]

language. Still, I can't be accused of playing politics in saying that 101 years after the foundation of the State in 1922, the national aim of reviving Irish as a majority-spoken language has failed. Yes, Irish people say they are favourable to Gaeilge, and this appears to be true in my day-to-day experience. But few people speak it, and really, the majority prefer to use English. [...]

The story of Irish in education was, and is, patchy to this very day – with stop-start initiatives punctuating interminable periods of public consultation. The requirement to pass Irish to obtain the Leaving Certificate was abolished in the early 1970s, but the language remains a core subject in all schools. [...]

I have a pain in my face listening to anti-Gaeilge bigots arguing that Irish teaching should be supplanted by French, Spanish, Italian or whatever. Polite inquiry in most cases reveals that said bigot could not order chicken and chips in anything other than English.

It's time to face the fact that the Irish are, for the most part, a monolingual people who know they can travel much of the world and communicate via English which is a major global force. I love the English language and in a way, my competence in it has helped me pay the bills for a long time. But I don't want to be monolingual and my interest in Gaeilge is also driven by interest in other tongues. [...]

The reality is that most Irish people understand, and even speak, far more Irish than they realise. I often tell friends that "even failed Irish in the Inter, or more recently Junior Cert", is still a heck of a lot. The shining light is the growing Gaelscoil movement. But this remains small, accounting for about 8pc of pupils.

But it is too easy to be negative about Gaeilge today. As I say slán to Seachtain na Gaeilge, I want to be positive. People like Paul Mescal have shown us that being able to speak Irish is "cool". That is marvellous. But here's another reality. There are great jobs available to people with competence in Irish and that number will grow for a variety of reasons. Learn Irish – get a well-paid job. [...] Beannachtaí na Féile dhaoibh go léir!

From: John Downing, *The Irish Independent*, 2023

30 **interminable** never-ending
31 **Leaving Certificate** final secondary school exams in the Republic of Ireland
33 **bigot** *engstirnige Person*
35 **said** *adj* **(followed by a noun)**, *besagt*
44 **Junior Cert (Certificate)** lower secondary-school exams in RoI schools, previously called the Intermediate ('Inter')
44 ***Gaelscoil*** ['gweɪlskɔɪl] schools in Ireland with lessons taught in both Irish and English
46 ***slán*** ['slɒːn] goodbye, farewell
50 ***Beannachtaí na Féile dhaoibh go léir!*** [benɒxðɪː nə ˌθeɪle dɪːv gɒ 'leɪr] Happy St. Patrick's Day to you all!

A *Gaelscoil* (Irish-language school) in Ireland

5 **COMPREHENSION** Outline Downing's description of the status of the Irish language in everyday life in Ireland and his personal view on the positive effects of speaking Irish.

6 **ANALYSIS** Examine how the author conveys his opinion and whether his viewpoint is neutral. Refer to his use of language and style of writing. → S3.2, S10

7 **EVALUATION** "Learn Irish – get a well-paid job." (l. 50) Using the quote as a starting point, comment on how important you think it is to be able to speak Irish in Ireland, and to be able to speak more than one language in general. Give reasons. → S14.2 → ● 12

FACT FILE

Irish English

Irish English, also known as Hiberno-English, is the collective term for the (varieties of) English spoken in the Republic of Ireland and Northern Ireland. While sharing the same spelling as British English, Irish English has a number of unique features regarding pronunciation, vocabulary and grammar that can be traced back to the influences of Irish *(Gaeilge)* and do not occur in other varieties of English. Most notable are the pronunciation and some Irish loan words, e.g. *fáilte* (welcome) and *sláinte* (cheers) in everyday speech as well as many official terms, like *Éire* (Ireland), *Taoiseach* (prime minister), *Tánaiste* (deputy prime minister), *Oireachtas* (Parliament), and *Garda Síochána* (national police).

fáilte ['fɔɪltjə] welcome
sláinte ['slɒntʃə] Cheers!
Garda Síochána [ˌgardə ʃəx'ɑːnɑ] national police

MK **8** **LANGUAGE** Find and watch videos on Irish English pronunciation or with Irish English speakers. Note down the differences to standard (British or American) English. → ○ 13

Ireland today owes much to the English language

The sums of money currently rolling into the Irish Exchequer are amazing – revenues are hitting a record this year at €23bn. [...] Yes, there are problems, and there is poverty and want. The cost-of-living crisis is real. But that doesn't negate the fact that by the measures usually applied by objective barometers – low unemployment, high life expectancy, GDP per head – Ireland is a wealthy and thriving country.

Success has many fathers (while failure is an orphan) and there are many reasons claimed for Ireland's winning profile. Investment in education is one – as is the comparatively youthful population. [...] But face the truth: one of the most significant factors in Ireland's national and international success is [...] the English language. Although some of us were taught that the wicked Brits imposed English on us as a fiendish imperial form of oppression, it turns out that this lingo was the greatest gift that could have been bestowed on Hibernia. Would [...] high-tech firms have come to invest in Ireland if it hadn't been an English-speaking country within the EU, with strong links to the US, and sharing a common travel area with the UK (and thus easy access to the City of London)? Yes, the educational skills, youthful workforce and welcoming attitudes of the people helped: but the native use of English, the business world's most widely used tongue, was the zinger.

Even the EU – in which there are 24 official languages – now uses English as the most frequent common denominator. [...] The exit of the British from the EU has neutralised English, politically. When the British were sitting around the council tables, speaking English seemed almost like deferring to London. Now they are absent, English has simply become a useful common tongue, as Latin would once have been within scholarly circles. The EU is even developing a variety of English of its very own, with its unique brand of Eurocratic jargon. [...] But who has the unique advantage of absolute fluency? The Irish. [...] The English language has also given Ireland a reach to the Anglophone world of Canada, Australia, New Zealand, South Africa, as well as the all-powerful United States [...].

I wouldn't ever want to disparage the Irish language. I think most of us retain a great affection for it [...]. I like to see it on street signs and within the heritage of the nation. I like to hear it, when it's spoken. [...] I think the ultra-unionists who reject Irish are daft, and lacking in a sense of history – it was Irish Protestants who pioneered research into the language, producing a beautiful Bible in Irish in the 17th century. They should own that heritage.

All that said, however, it's just as well that the campaigns to fully restore Irish in the development of the State over the past century didn't succeed. [...] In fairness, up against the extraordinary global power of English, the full Gaelicisation of Ireland never had a chance. [...] The Gaelic pioneers were brave souls, but English was always going to be dominant. And we should have the honesty to admit it, and thank – rather than blame – the English for giving Ireland the language of Shakespeare, in which so many of our poets have flourished. [...] There could be downturns and cutbacks, and corporation tax may not forever yield such loot. But Ireland's profile as a highly successful country is well embedded: thanks, in great part, to the gift of Béarla.

From: Mary Kenny, *The Irish Independent*, 2022

1 **Irish Exchequer** *irisches Finanzministerium*
6 **orphan** a child without parents
10 **wicked** bad, evil, immoral
11 **fiendish** heartless, nasty, cunning
17 **zinger** *here*: the magic bullet, the thing that tips the scale
19 **the common denominator** *der gemeinsame Nenner*
21 **to defer to sb** to accept sb's decision/opinion of sb/sth without contradiction
28 **to disparage sb/sth** to belittle sb/sth, to degrade sb/sth
30 **daft** foolish, silly
41 **loot** thieves' lucky gains from a robbery, *here:* big profits from taxing international companies based in Ireland
42 ***Béarla*** ['beɪrlə] the Irish word for the English language

1 COMPREHENSION Outline the author's arguments in favour of using English in Ireland.

2 ANALYSIS Analyse how the author attracts and maintains the reader's interest, e.g. with her line of argumentation and style of writing. → S3.2

3 EVALUATION Discuss whether the author's opinion can be justified against the backdrop of Ireland's history. You may use ideas from the text, information from your research on famous Irish writers, or your own ideas. → S14.1 → ● 14, 15

Issues at stake in reuniting a divided country

In the event of reunifying the Republic of Ireland and Northern Ireland, many aspects must be considered. Given Ireland's troubled history and the remaining differences of opinion and political views, it is imperative that the wishes of all sides should be respected as much as possible and a consensus should be found. Issues to be discussed include the following aspects:

- the name of the new country (state)
- which city would be chosen as its capital/ several cities sharing different national institutions (like in South Africa), such as the parliament, government and constitutional court
- what colours/symbols should be on the flag
- which official/primary language(s) will be chosen
- the role of religion in the (reunited) state
- what other state symbols might be agreed upon, e.g. on stamps and coins, and which iconic people should be depicted on them
- which national anthem would be chosen or whether a new anthem should be written (and then approved by whom)
- the date and day of a new national holiday and which days should be bank holidays
- the head of state and/or a new relationship to/role of the British monarchy
- whether a reunited Ireland would want to be a member of the Commonwealth
- whether a reunited Ireland should have NATO membership or the traditional neutrality of the Republic of Ireland
- the letters for the (new) internet domain (currently ".uk" in Northern Ireland and ".ie" in the Republic of Ireland)
- who would choose the school curriculum and whether Irish would be compulsory

Step 1 Try out the process yourselves

In groups, choose two or three aspects from the list. You will hold a discussion in which you state your suggestions for possible solutions and defend them. → S23

Step 2 Assuming roles for discussion

For each aspect you deal with, every group member can assume a role according to one particular point of view, e.g.:

- Protestant or Catholic
- Northern Irish or Irish citizen
- in favour of reunification or against reunification

Step 3 Preparing for the discussion

You need to find a way of coming to a consensual agreement in your group which satisfies everybody's wishes to some extent. Use your knowledge about Ireland and the different factions and interests involved to consider what problems could arise during the debate. What arguments for/against different solutions could be raised/justified/negated/ refuted? Accordingly, prepare arguments for your case.

Step 4 Discussion

Discuss each aspect in your group. After coming to a fair and friendly agreement on each aspect, conclude by formulating a short text summarising your solution for every aspect you discussed. → S13

Step 5 Mediation

Write a short article in German for your school website describing what you discussed and the conclusions you came to. → S3.2, S25

5 The US
Introduction

> The concept of "We the people" has become ever more inclusive. [...] We are certainly a more perfect union as a result of that. People who were left out at the beginning – slaves, women, men without property, Native Americans – were not part of "We the people". Now all the once left out people are part of our political constituency.
>
> Ruth Bader Ginsburg, 2019 (US Supreme Court Justice)

> I have spent my life judging the distance between American reality and the American dream.
>
> Bruce Springsteen, 2012 (musician)

> Immigrants and Native Americans have made our country what it is today, and if we've learned anything through these hundreds of years – it should be that we can accomplish more when we work together.
>
> Deb Haaland, 2017 (first Native American head of the Department of the Interior, 2020)

> American history isn't a fairytale with a guaranteed happy ending. The battle for the soul of this nation has been a constant push-and-pull for more than 240 years. A tug of war between the American ideal that we are all created equal and the harsh reality that racism has long torn us apart. The honest truth is both elements are part of the American character. At our best, the American ideal wins out. It's never a rout. It's always a fight. And the battle is never won.
>
> Joe Biden, 2020 (US President from 2020)

1 SPEAKING

a) Discuss what the elements of the introductory photo symbolise and how the photo relates to the quotes. → S27.1

b) After reading the quotations, collect in a mind map words and phrases that come to mind when you think of the US. Then add issues you feel would be important to explore.

c) In small groups, create a 'UNITED STATES' acronym using elements of American life and culture.

The New Colossus

Not like the brazen giant of Greek fame,
With conquering limbs astride from land to land;
Here at our sea-washed, sunset gates shall stand
A mighty woman with a torch, whose flame
Is the imprisoned lightning, and her name
Mother of Exiles. From her beacon-hand
Glows world-wide welcome; her mild eyes command
The air-bridged harbor that twin cities frame.
"Keep, ancient lands, your storied pomp!" cries she
With silent lips. "Give me your tired, your poor,
Your huddled masses yearning to breathe free,
The wretched refuse of your teeming shore.
Send these, the homeless, tempest-tost to me,
I lift my lamp beside the golden door!"

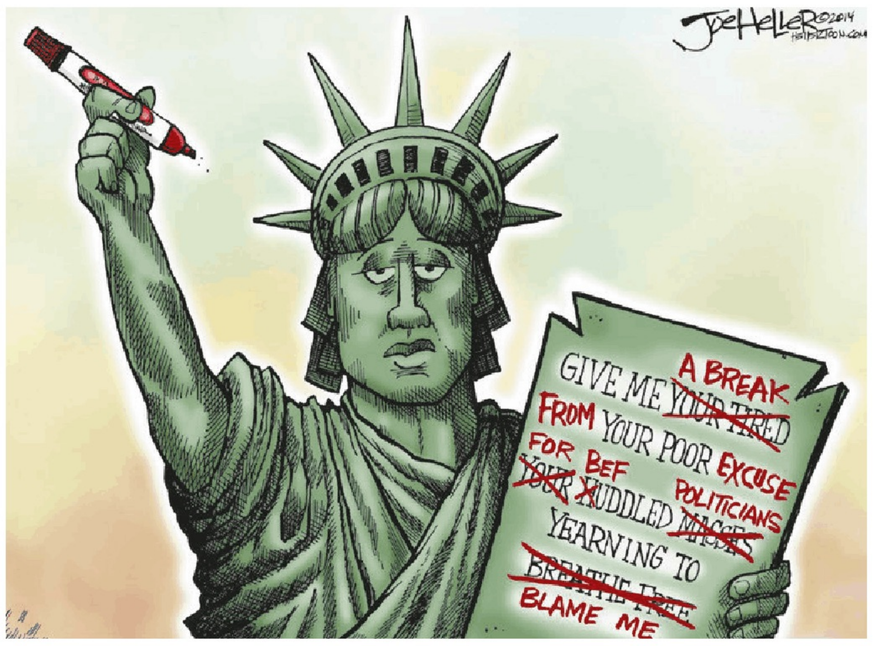
Emma Lazarus, "The New Colossus", 1883

A1 **2** COMPREHENSION Read and listen to the poem. Note down the themes of the poem and its message.

FACT FILE

Liberty Island is situated off the southern tip of Manhattan Island, New York, and gave immigrants arriving at nearby Ellis Island their first impression of America. It is the site of the French sculptor Frédéric-Auguste Bartholdi's "Liberty Enlightening the World" – the Statue of Liberty. A plaque at the foot of the statue shows Emma Lazarus' poem "The New Colossus".

3 ANALYSIS Analyse how the poem's meaning is supported by stylistic devices such as imagery and symbolism.



4 VISUALS

a) State the central message of the cartoon. How does it relate to contemporary issues?

b) What graphic techniques are used? Analyse how effective they are in communicating the cartoonist's message.

c) Read the poem aloud in its altered version. Relate the message of the poem to contemporary issues. In what ways does the (original) poem remain relevant today?

5 SPEAKING **Think:** Note down what you already know about the US and/or your first impressions of the US topic so far.
Pair: With a partner, sort your collected ideas into categories. **Share:** Discuss how this knowledge relates to what you know about the American Dream, including aspects of identity, ideals or (un)attainable standards.

The making of a nation

The long road to independence

Native American cultures have been living on the North American continent for at least 15,000 years. So the country's history did not 'begin' in 1492 with Columbus's 'discovery' of America, although this date is often quoted as the beginning of the history of the United States of America as a nation state. European colonists, mainly from Britain but also from Spain, the Netherlands and France, began to arrive in America after 1600. This influx led to violent conflicts between Indigenous people and European settlers, resulting in the intentional displacement and even genocide of many Native American communities. By the 1770s, thirteen British colonies had established themselves on the East Coast.

At first the British colonies were dependent on goods and support from Europe, but over time they prospered, becoming more economically independent and increasingly dissatisfied that all major political decisions were still being made in London, without asking for the colonists' opinions.

In the 1770s, colonists refused to pay new and higher taxes unless they were given representation in Parliament. Clashes with British soldiers began, culminating in the 'Boston Tea Party', in which protesters threw a shipful of tea from Britain into Boston Harbor. During the ensuing, successful Revolutionary War against Britain (1775–1783), a committee of statesmen drafted the Declaration of Independence. This innovative document, adopted in Congress and signed by its members on July 4, 1776, was a guideline for the Constitution written in 1787, ensuring, among other things, that the three branches of government – the President, Congress and the Supreme Court – would share power fairly.

Immigration

The first Europeans to come to America (apart from a few brave Vikings in the early 11th century, who did not stay) made the long journey across the Atlantic in the belief that the 'New World' would offer them a better life. Push and pull factors for settlers from the 17th century onwards included the desire to escape from poverty, from religious, political, or economic oppression, or to take advantage of new opportunities.

Many may have come unwillingly, but by far the largest group of involuntary immigrants were the millions of people who were transported from Africa against their will, between the landing of the first slave ship in 1619 and the abolition of the Atlantic slave trade in 1807. They were enslaved, mostly on sugar, cotton and tobacco plantations or as servants to their 'owners', often under horrendous conditions.

Periods of immigration peaked in the mid-19th century (particularly Germans after the failed revolution of 1848 and Irish immigrants during the Great Famine of 1845–52), the early 20th century (mainly from Southern and Eastern Europe) and after 1965, when changes in immigration laws led to more non-Europeans entering the US. While European immigrants accounted for nearly 60% of the total foreign-born population in 1970, they made-up only 15% in 2000. This was due to steadily increasing immigration from Latin America and Asian countries like China, the Philippines and India.

The US once saw itself as a 'melting pot' in which immigrants ideally gave up their language and culture and became part of a unified, monocultural and monolingual nation. This metaphor has largely been replaced by the idea of a 'salad bowl' in which people contribute their different cultural heritage and specialities to a multicultural society that shares common values. In the Canadian concept of a pluralist 'mosaic', on the other hand, citizenship is shared, but all people are more likely to want to retain their ethnicity, language and customs, thinking of themselves as Canadian second.

Freedom and equality

Freedom and equality are cornerstones of the US society. After the Constitution was ratified, its first ten amendments (the so-called Bill of Rights) guaranteed freedom of religion, freedom of speech and equal rights and opportunities for all American citizens, regardless of class or background. Freedom of religion has led to a wide spectrum of religious creeds. The controversial Second Amendment ensures the right to own weapons.

Yet freedom and equality were not granted to all Americans automatically. In the 18th and 19th centuries, the US government pursued a policy of westward expansion, displacing peoples from their ancestral lands and forcing assimilation into white American culture. Native Americans did not gain citizenship and voting rights until 1924.

In the Civil War (1861–65) between the northern and southern states, the Union states strove for the abolition of slavery, while Confederates in the southern States were firmly against it. Slavery was finally abolished in 1865. However, the introduction of 'Jim Crow' racial segregation laws in 1896 put African Americans in a position of legal inequality again.

It took the Civil Rights Movement (CRM) of the 1950s and 1960s to achieve equal rights in law for descendants of freed slaves. Yet quite often the theory of equal opportunities for all often clashes with a more sobering reality. Black US citizens have experienced a disproportional amount of police checks, imprisonment and violence. The recent 'Black Lives Matter' movement has been fighting to change systemic racism and discrimination. Other minorities still fighting against discrimination and for more equality include Native Americans, Hispanics and LGBTQIA+ people.

American women are still fighting against inequality, including unjustified wage differences. Abortion is still a polarising issue (with the two camps being pro-choice and pro-life advocates). The fact that in 2022 the US Supreme Court overturned the law giving women the federally protected right to access abortion in the United States has now led to a variety of new rules and restrictions in the individual states. The 'Me too' campaign has encouraged women to speak out against sexual abuse.

Elementary and secondary education is free and available to all, but its quality often depends on where a child goes to school. Students from wealthy districts often have much better access to well-funded (and private) schools and higher education than those from poor backgrounds.

The American Dream

The American Dream is a set of beliefs and ideals in which every American is – in theory – free to prosper and advance socially and financially through hard work. The concept, rooted in the Protestant belief that God rewards hard work, is subject to many individual interpretations. Some dream of fame and fortune; others of a fulfilled life or simply a life without state interference.

The idea began to take hold when Thomas Jefferson wrote in 1776 that Americans were born with the unalienable rights to "life, liberty, and the pursuit of happiness." The actual phrase "American Dream" was coined by James Truslow Adams in 1931: "The American Dream is that dream of a land in which life should be better and richer and fuller for everyone, with opportunity for each according to ability or achievement."

For centuries, people have been – and still are – coming to America, attracted by the American Dream: the economic dream of success and prosperity ('from rags to riches'), the social dream of equality and opportunity, the political dream of justice and democracy, or the personal dream of freedom and self-realisation. While for many US citizens the dream is still alive, for many others it is an illusion or has even turned into a nightmare.

D1 **1** **SPEAKING** Based on these texts, create a timeline you can use to talk about the history of the US. See the Appendix for more information about the Bill of Rights.

2 **RESEARCH** List examples of ongoing challenges faced by various minority groups in the US.

The US political system

The US federal constitutional republic dates back to when the US Constitution was ratified in 1790, giving individual states the autonomy to prevent the federal government from becoming too powerful. However, the President's power has increased in recent decades, in both the US and world politics.

The Constitution specifies three branches of government, the legislative (Congress), the judicial (the Supreme Court) and the executive branch (the President). All three government headquarters are situated in Washington DC (District of Columbia).

Each party's candidate for President is selected in a long process usually starting with primaries or caucuses. Instead of voting for their president directly, US citizens elect members of the Electoral College, who pledge to support a candidate.

The two main parties in Congress are the 'blue' Democratic Party (more liberal) and the 'red' Republican Party (more conservative), with some independent members. This two-party system is susceptible to polarisation and division. There are traditionally 'red', 'blue' or 'swing' states; many large cities tend to be 'blue' and rural areas are often 'red'.

The people (electorate: all American citizens over 18 who are not in prison or unfit to vote) …

… **vote directly in federal elections**
for Representatives (every two years) and Senators (1/3 of the Senate every two years). Each state has a number of representatives, based on the size of the population, and exactly two senators.

… **vote indirectly in presidential elections**
by electing members of the Electoral College (every four years), who then cast their vote for President and Vice President.

Electoral College

The legislative branch
(makes laws)

Two chambers of Congress meet in the Capitol:
the House of Representatives
- 435 Representatives (Congressmen, Congresswomen) serve for two years

and the Senate
- 100 Senators serve six years.

The judicial branch
(evaluates laws)

The Supreme Court
- nine judges, appointed by the President for life
- the highest court of appeal
- checks new laws for validity according to the Constitution

The executive branch
(carries out laws)

The President
- Head of State and Government
- Commander-in-Chief of the US Armed Forces

and the Cabinet
- Vice President and the heads of 15 executive departments

Checks and balances: Each part of the US government can check the others' decisions.

Congress can …
- pass/veto/ratify laws and treaties and approve the appointment of justices
- regulate commerce, taxes, spending and military expenses and declare war

The Supreme Court can …
- declare executive actions and laws unconstitutional

The President can …
- propose/approve/veto laws
- make treaties with foreign governments
- nominate Supreme Court judges
- be impeached by Congress

D2 **3** **ANALYSIS** Compare the German and the US political systems, including the advantages and disadvantages of each. → O1

Analysing non-fictional texts; argumentative essay

1 **BEFORE YOU START** Read extracts A–H, "US voices through the ages" and match them to these non-fictional text types. State which one you find most convincing and why. → S3.1

advertisement • interview • letter • report • research essay • saying • speech (2x)

Extract A

Everything the Power of the World does is done in a circle.

Lakota, no date

Extract B

Loving, and old Friend; [...] You shall understand, that in this little time, that a few of us have been here, we have built seven dwelling houses, and four for the use of the plantation, and have made preparation for divers others. We set the last spring some twenty acres of Indian corn, and sowed some six acres of barley and peas, and according to the manner of the Indians [...].

Edward Winslow, 1621

Extract C

On the evening of the 5th, on hearing the bells ring, he supposed there was fire, but on going out he was informed there was not any fire, but a riot ... . The people round the sentinel were then crying out "Fire, fire, damn you, why don't you fire?" Soon after, he perceived a number of soldiers coming down towards the sentinel, with their arms in a horizontal posture and their bayonets fixed.

Edward Payne, 1770

Extract D

That man over there says women need to be helped into carriages, and lifted over ditches, and to have the best place everywhere. Nobody ever helps me into carriages, or over mud-puddles, or gives me any best place! And ar'n't I a woman? [...] I have borne 13 children, and seen them most all sold off to slavery, and when I cried out with my mother's grief, none but Jesus heard me!

Sojourner Truth, 1851

Extract E

Chief Joseph, who gained fame during the Nez Perce War of 1877, is one of the best-known Indian orators in American history. Yet the two principal texts attributed to him were produced under questionable circumstances, and it is unclear to what extent they represent anything he ever said. This essay examines the publication history of these texts and then addresses two questions about the treatment of Indian oratory in the nineteenth century.

Thomas Guthrie, 2007

Extract F

Indian land for sale. Get a home of your own. Easy payments. Perfect title. Possession within thirty days.

US Department of the Interior, 1911

Extract G

When you refused to stand up, did you have a sense of anger at having to do it?
I don't remember feeling that anger, but I did feel determined to take this as an opportunity to let it be known that I did not want to be treated in that manner and that people have endured it far too long. However, I did not have at the moment of my arrest any idea of how the people would react.

Rosa Parks, 1995

Extract H

Yes we play sports. Yes we play soccer. Yes we're female athletes but we're so much more than that. You're so much more than that. You're more than a fan. [...] You're someone who walks these streets every single day. You interact with your community every single day. How do you make your community better? [...] It's every single person's responsibility.

Megan Rapinoe, 2019

Analysing non-fictional texts

Step 1 Focus on text type

2 ANALYSIS

a) Categorise the following text types into fictional and non-fictional texts. Explain which are difficult to categorise and why.

abstract • advertisement • anecdote • (auto)biography • blog entry • comment • email • encyclopaedia entry • essay • eyewitness account • instructions • interview • joke • letter • list • manual • news article • novel • play • poem • police report • report • review • saying • screenplay • short story • song • speech

b) Look back at texts A–H. Which text appeals most to you? Why?

Step 2 Focus on purpose

In the analysis of any kind of text, we look at how effectively its message is conveyed to the recipient. Depending on the text type, the authors try to assist, guide or even manipulate the addressee. We therefore need to find out its main message and purpose (function).

3 ANALYSIS

a) Copy the grid. Match the text categories with the following descriptions of their function. Give examples of text types from task 2. Compare your results.

as a call to action • convince the readers of a certain point of view • present information in a structured way • present places and events to readers

Category (text type)	Function	Examples
expository		
descriptive		
argumentative/ persuasive		
instructive		

b) Go back to texts A–H, choose two of them and, with a partner, determine their 1. context of creation, 2. author, 3. addressee and 4. purpose. Then come together with other pairs to share your results for the other extracts.

TIP

Determining the purpose of a text
Nouns can be helpful in finding out the purpose of a text. Check the words they are surrounded by (collocations) and the additional meanings they can carry (connotations, both positive and negative). You may look them up in a dictionary or thesaurus.
What would you associate with these four noun groups? Suggest a purpose for each.
plantation • spring • acres • corn • peas
bells • fire • riot • arms • bayonets
orator • essay • publication • treatment
land • sale • home • payment • possession

Step 3 Focus on perspective

4 ANALYSIS

a) As a group, choose one of the extracts (A–H). Find evidence to show who the author and/or the audience might identify/sympathise with.

b) Compare the use of pronouns and the effect they might have on the audience. Support your answer with evidence from the extract, using linking words from the tip box.
The readers might feel …/The author seems to be/ presents him-/herself as …

amused • concerned • enlightened • enthusiastic • euphoric • horrified • informed • knowledgeable • mournful • offended • optimistic • pessimistic • patriotic • reliable

TIP

Linking words: In order to express the effects created in the texts, you will need connecting words:
prepositions like about/by/on/on behalf of
participles like regarding/concerning
conjunctions like due to/both/although/because

Sojourner Truth, 1797–1883, an abolitionist and activist for women's rights

Step 4 Focus on structure and style

In longer texts, we analyse how authors develop their argument. We identify the different aspects of the topic, their position within the text and the progression the author chooses, e.g. ranging from more objective to more subjective views on a topic, from a historic background to current events or from personal to general information. The ending of a text usually contains the point the author would like to get across to the reader.

5 LANGUAGE

a) In groups, discuss which of the extracts attract your attention and why.

b) Identify the tone and style of each text type. → S10

USEFUL PHRASES

She/He/They use(s) simple/colloquial/formal/sober/scientific/literary language. • The syntax (sentence structure) of the text is simple (= paratactic)/complex (= hypotactic). • Their emotional/compassionate/sentimental/amusing/serious/honest/ironic/arrogant tone leaves the audience/listener/reader/target group with the impression that … • They express themselves politely/impolitely • objectively/subjectively • clearly/eloquently. • The positively/negatively connotated adjectives convey the impression that …

c) Which information about the authors does the language of texts B and D disclose?

6 LANGUAGE

a) Verbs give us information about a person's actions as well as the style and purpose of the author. Compare the effects of these verb groups.

- build • make • set • sow
- help • lift • give • cry • (not) hear
- attribute • produce • represent • examine
- feel • take • want • endure • react

b) Using a thesaurus, find synonyms for the verbs listed in the box and analyse how the change in register affects the meaning. This step will make your writing more effective.

Synonyms for "construct":
build • erect • knock together • …

7 ANALYSIS

a) Just as in fictional texts, authors of non-fictional texts use stylistic devices and imagery to support their message. Find examples of the following stylistic devices in extracts A–H. Describe and discuss their possible effects on the readers. → S10

alliteration • anaphora • climax • comparison • enumeration • hyperbole • metaphor • repetition • rhetorical question • personification

b) Which texts show the most elaborate use of stylistic devices? What might be the reason for this?

USEFUL PHRASES

By using … in line …, the author repeats/underscores/supports/questions the idea of … • They (consistently/hesitantly/convincingly) contrast/juxtapose/compare … • The use of a(n) … in line … suggests/indicates/hints at/emphasises/challenges/disproves the idea that … • To my mind/Personally/In my opinion, … • To put it in a nutshell/In conclusion/Basically, …

8 ANALYSIS With a partner, decide on one of the extracts to analyse. Either individually and then collaboratively, or using a collaborative writing program, write a strong introduction for your analysis of the text. Pay attention to your choice of words.

USEFUL PHRASES

For the introduction to your analysis
The extract is a typical example of… .
It was published in … . • The author/expert/journalist/orator/poet/scientist … addresses/would like to inform/convince/persuade/describe/instruct/advise/appeal/accuse … • Their aim/purpose/objective/intent/ambition is to … • The … has been written/composed/recorded/transcribed/printed in order to …

9 ANALYSIS Use what you have learned here to write an analysis of an extract from a non-fictional text of your choice. Conclude with the main effect the text has on the reader. → S3.2

10 CREATIVE TASK Do some background research on the extracts to find out more about the authors and link these texts with aspects of the US on the Spot on facts pages.

Writing an argumentative essay

After having analysed how authors influence their readers, it is now your turn to look at an issue in a balanced way.

Step 1 Understand the assignment and get a grasp of your topic

You are going to discuss, assess or evaluate a topic and reach an informed conclusion at the end. To do this, you will weigh arguments for and against it before stating your opinion. You may be given a quote, a visual or statistics to use as a starting point for your argumentative essay.

Example task 1: Discuss whether leaving your country for the US is a good idea nowadays.
Example task 2: Discuss whether the US should pay reparations to Black citizens for past discrimination against them.

11 BRAINSTORMING

a) Pick one of the example topics. Start with an empty sheet or screen and a time limit. Collect as many ideas about your topic as you can. That will give you more material to choose from later.
b) Reread your notes and categorise your ideas. Colours are useful in doing so. Digital tools allow you to modify notes easily and move items around.
c) Practice collecting different perspectives by exchanging ideas with other students.
d) Do more research on the topic, adding specific facts and examples. When preparing a discussion, make sure you collect supporting evidence for both sides.

Step 2 Balance your arguments

12 ANALYSIS Make a SWOT analysis with a grid like the one below: List strengths and weaknesses, opportunities and threats, e.g. of life in your country, in order to decide whether emigrating would be a good idea.

strengths …	weaknesses …
opportunities …	threats …

Step 3 Structure your arguments → S14.1

Depending on your topic, decide how to arrange your arguments and the supporting evidence in the most effective and logical way. For topic 1, this might be to first appeal to basic human rights so your audience agrees with you. For topic 2, you could organise points historically to provide your audience with some background for your arguments.

13 BEFORE YOU START

Copy the table and fill in the first two columns. Then think of a third way you could structure your arguments and fill the third column.

basic → elaborate	chronological	another way …
equality is a basic right	past injustice	…
…	…	…
impossible to choose who's eligible	treatment today	…

Find the progression that is most convincing for your topic. Include at least three main arguments and decide which structure would work best for your essay.

Step 4 Write a captivating introduction

14 EVALUATION Introductions have to attract the readers' attention – even in academic texts. Use ideas from your preparation notes to write the introduction to your argumentative essay with an anecdote, engaging question, reference to a given visual, controversial quote or statement informing readers on striking statistics or current events. Briefly summarise the issue and announce how you are going to approach it. → S12

Step 5 Write the body and conclusion

15 CREATIVE TASK → S12

a) Write the main part of your text, using the structure you prepared. Support your arguments with specific evidence and organise your thoughts in paragraphs. In your conclusion, present a balanced and neutral assessment of the question, leaving the reader with a new thought to consider.
b) Check your argumentative essay. → S12.2

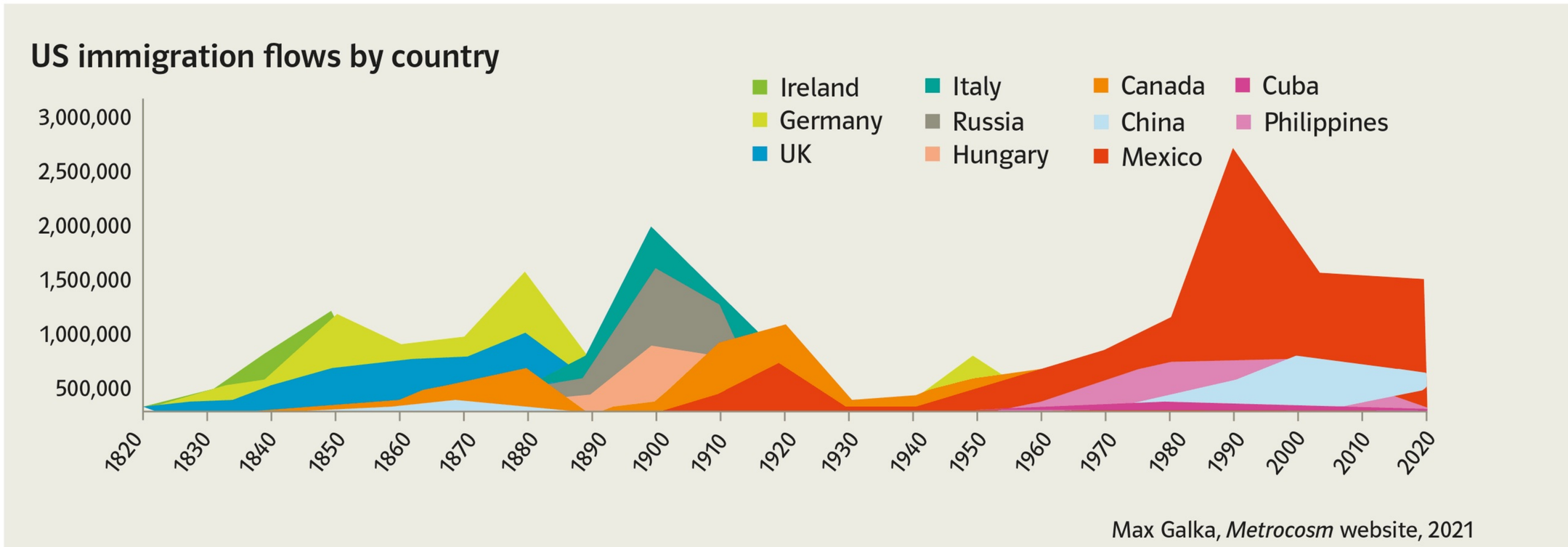
A The US – a home to many

How immigration changed US society

1 VISUALS → S27

a) In pairs, describe the photo of university graduates and the statistics. Using them as a starting point, outline the development and composition of the US population.

b) **Think:** Note down ideas on which conflicts – and chances – arise in such dynamic circumstances. Consider origin, social status, and culture. **Pair:** Compare your results with a partner. **Share:** Agree on the three most likely types of conflict and the three most promising opportunities these conditions could cause.



Max Galka, *Metrocosm* website, 2021

"Immigration's impact on this country has become so much a part of daily life that we sometimes fail to see it," says Distinguished Professor Nancy Foner [...]

By 2020 an unprecedented 45 million immigrants were living in the U.S., the largest number since census records have been kept, Foner notes. Together with their U.S.-born children, they totaled nearly 86 million people, or more than one quarter of the U.S. population. [...] Immigration has not only created a new demographic reality but also altered how Americans think about race. East Asians have become the model minority, even though, as spiking hate crimes during the pandemic remind us, they are still subject to racial prejudice and discrimination. Immigration has changed the very words we use to talk about race. The category Hispanic is a modern-day invention, rarely used 50 years ago, and is now an established category of identity among non-Hispanics as well as many with origins in Latin America (along with the terms Latino and, most recently, Latinx).

Immigrant-origin voters have helped transform both the Democratic and Republican electoral coalitions. As late as 1980, more whites in the U.S. identified as Democrats than as Republicans. By 2010, it was the reverse: White Republicans substantially outnumbered white Democrats. At the same time, the Democratic Party has increasingly become a party supported by non-whites. By 2019, according to a Pew survey, racial minorities made up 40 % of registered voters who identified with or leaned toward the Democratic Party. [...]

On the other side, many whites, especially non-college-educated whites, have been drawn to the Republican Party and its anti-immigrant and anti-minority appeals, motivated, in part, by anxiety, fears, and resentment that millions of overwhelmingly non-white newcomers will undermine the basic identity of the nation and marginalize and disadvantage whites.

3 **unprecedented** never done or known before
6 **demographic** relating to population
8 **to spike** *here:* to increase; to reach a peak

On the whole, immigration has brought enormous benefits as it has created far-reaching changes, something evident when we look at cities and towns around the country. Immigrants by their sheer numbers have provided a lifeline in many cities that were losing population; played a key role in the growth of places like Las Vegas and Orlando that were becoming major metropolitan areas for the first time; and revitalized many far-flung rural communities, slowing population loss and in some cases enabling the population to grow. In many central cities, immigration helped deteriorating neighborhoods make a comeback by lifting population and spurring economic growth; and immigration was a factor behind the decline in violent crime in urban America from the late 1990s and into the early 2000s.

When it comes to the economy, immigration has fostered innovation, fueled growth, and helped to shape the development of whole industries. Immigrants practically invented Silicon Valley. They've had an outsize role in high-tech, now one of the national economy's largest components, starting and running major new companies and spearheading innovations in them – think Google's Russian-born co-founder, Sergey Brin, or eBay's founder, Pierre Omidyar, born in France to Iranian migrant parents. [...]

Nationwide, one in five business owners in 2014 were immigrants, and they founded about a quarter of new firms. Immigrants have helped any number of service industries grow and flourish, filling essential roles at every occupational level, from picking crops to repairing houses, and have reduced shortages in medical and health care professions: 28 % of the nation's physicians and surgeons and 16 % of the registered nurses are immigrants. Because the millions of immigrants themselves use services and consume goods, they've boosted the economy and job growth, including in an array of public-service jobs.

Have immigrants hurt native workers? Overall, not much. Because immigrants increase demand for goods and services – and also because immigrant small firms and startups often generate opportunities for native-born workers and because highly educated immigrants boost local productivity – the consensus among economists is that immigration's adverse effects on U.S.-born workers' wages and employment have, overall, been minimal.

Immigrants are invigorating – and indeed remaking – what we think of as our uniquely American culture: the foods we eat, the music we listen to, the films we watch, the books we read. If earlier Jewish and Italian immigrants brought us bagels and pizza, salsa today outsells ketchup, and tacos are standard fare. In 2015, Chinese restaurants in the U.S. outnumbered all the McDonald's, Burger Kings, and Kentucky Fried Chickens combined, and now include a broad range of regional dishes and flavors. Immigrants and the second generation are new authors on bestseller lists. Not only do the writers highlight perennial immigrant themes, such as adjusting to American society and culture, but also contemporary issues such as undocumented status.

The same goes for films and TV programs with immigrant and second-generation stars, writers, and producers. Immigrants and the second generation have taken popular music in new directions. Pop music superstars with roots in Latin America have brought Latin rhythms, fused with American popular music, to mainstream audiences. At one and the same time, immigrants and the U.S.-born second generation have broadened mainstream American culture while also creating new mixtures that blend aspects of American and immigrant cultures.

Sarah Spary, *CUNY online*, 2022

28 **lifeline** life-saving help
31 **far-flung** distant, remote
33 **to deteriorate** to get worse
36 **to foster** *fördern*
36 **to fuel sth** to give strength to sth
33 **to spur** *here:* to stimulate
40 **to spearhead** to lead
45 **to flourish** to be successful
50 **array** range; *Vielfalt*
60 **fare** food
57 **invigorating** revitalising, energising
64 **perennial** never-ending, enduring
70 **to fuse** to bring together

2 **COMPREHENSION** Outline the impact of immigration on the US. Use a grid to identify the different aspects. → ○ 2

3 **LANGUAGE** Collect words and phrases from the text that emphasise the positive effects of migration.

4 **ANALYSIS** → S3

a) Examine the text type and the intended audience, giving evidence from the text.

b) Analyse how Spary's use of evidence and examples supports her arguments.

5 **LANGUAGE** On the basis of the text, form six sentences about immigration using inversions. Start your sentences with **(not) only, never, nowhere, hardly, seldom, rarely, little.** → G5

Example: Not only do immigrants increase the demand for…

6 **EVALUATION** Find current statistics on immigration to the US. Assess its economic, political or social importance. Compare your findings to the situation in Germany.

Andere Formen des Deutschseins tolerieren

7 **MEDIATION** You are participating in an international exchange program in the US and working on a project called "Views on immigration, integration and diversity". On the basis of the following interview, prepare a presentation to inform the other participants on the situation and problems in Germany. → S25

ZEITmagazin: Mohammed war 2022 der häufigste Jungenname bei Berliner Neugeborenen. Bundesweit wurde er 2.758 Mal vergeben Auch in anderen Großstädten des Westens liegt er seit Jahren vorne. Überrascht Sie das?

Richard Alba: Hier zeigt sich der demografische Wandel. Die deutsche Gesellschaft ist insgesamt eher alt und bekommt wenig Kinder. Innerhalb nicht europäischer, zum Teil muslimischer Einwanderergruppen gibt es jedoch eine höhere Geburtenrate als in der Mehrheitsbevölkerung, was die Proportionen gerade in der Gruppe der Kinder verändert. Wenn es dort dann eine homogenere Namenswahl gibt, wie Mohammed für Jungen, führt das zu diesem Ergebnis. [...]

ZEITmagazin: Welche Auswirkungen wird der von Ihnen beschriebene demografische Wandel haben?

Alba: Demografische Veränderungen schreiben sich in Gesellschaftsstrukturen fort. Blicken wir für einen Moment auf die USA und deren Erwerbsbevölkerung. In ihrer Spitze, in den besseren und besten Jobs, ist sie seit der Jahrtausendwende viel diverser geworden. Das liegt vor allem am Aufstieg migrantischer Minderheiten wie Asiaten oder Hispanics. Das bringt die Mehrheit und die Minderheiten viel stärker in Kontakt, Alltagsdifferenzen – dazu zählen auch Namensgebungen – beginnen sich aufzulösen. In Deutschland passiert das noch nicht ansatzweise in gleichem Maße – aber das könnte sich ändern. [...] Deutschland wird auch wegen der mehrheitlich niedrigen Geburtenrate gar nichts anderes übrigbleiben, als sich zu überlegen, wie man die entstehenden Lücken im Arbeitsmarkt effektiv schließt. Ich denke, das wird mehr Integration der Einwanderer, auch der Muslime, mit sich bringen.

ZEITmagazin: Noch einmal zu Mohammed. Vor einigen Jahren haben Kolleginnen von mir mehrere Mohammeds in Deutschland interviewt. [...] Einer von ihnen hatte seinen Vor- wie auch Nachnamen geändert. Als Mohamad Khidir Mohamad habe er einfach keinen Job gefunden, sagte er – weder in der Türkei, in Griechenland, in der Schweiz noch in Deutschland. Wäre ihm das in den USA oder Kanada auch passiert?

Alba: Das weiß ich nicht. [...] Wenn der demografische Wandel sich so fortsetzt, wie ich es annehme, dann wird es in Zukunft ohnehin immer wahrscheinlicher werden, einem Deutschen namens Mohammed zu begegnen – und dann wird auch eine Namensänderung immer weniger Relevanz bekommen. [...]

Alba: Deutschland hat sich immer noch nicht mit den Realitäten seiner Immigration abgefunden. Man merkt das an Sätzen wie „Deutschland ist kein Einwanderungsland“. [...] Es gibt noch immer eine Strömung im deutschen Denken, die im Kern besagt: Wir sehen uns nicht als diverses Land. Wir haben eine gewisse Vorstellung vom Deutschsein, die homogener ist, als es die Realität heutzutage ist.

ZEITmagazin: Sie selbst haben vor einigen Jahren sogar eine „German Angst“ diagnostiziert. [...] Ist das schlicht die Angst vor dem Unbekannten? An Berliner Schulen etwa ist spätestens ab einem gewissen Alter zu beobachten, dass Eltern aus privilegierten deutschen Herkunftsmilieus ihre Kinder aus Einrichtungen mit hohem nicht deutschen Anteil bewusst herausholen und anderswo beschulen lassen. [...] Wessen Verantwortung ist das? Die der Politik? Der Eltern?

Alba: Ich denke, die der Eltern. Sie haben doch einen sehr großen Einfluss auf diese Entscheidung. Sie sind es, die ihre Kinder aus den diverseren Schulen herausnehmen, weil sie befürchten, dass dort etwas mit ihnen passiert, das sie nicht kontrollieren können. [...] Es geht auch um die Signale, die von Politik und Gesellschaft ausgesandt werden. In Deutschland ist es erst seit dem Jahr 2000 erleichtert worden, die deutsche Staatsbürgerschaft zu erhalten. Noch immer aber sind Voraussetzungen daran geknüpft. Man macht es den Eingewanderten und vor allem ihren Kindern also schwerer als nötig. [...]

ZEITmagazin: Geht es auch darum, sich von einer bestimmten Vorstellung zu verabschieden, wie ein Deutscher oder eine Deutsche auszusehen haben ...

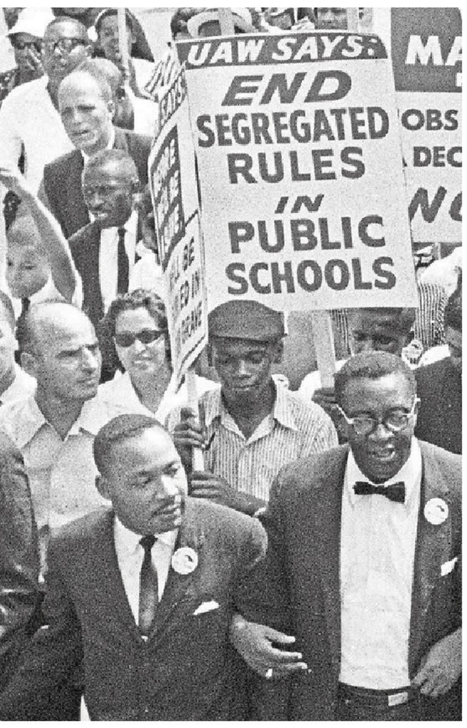
Alba: ... ja, oder welchen Namen sie tragen sollten oder dass sie Goethe sehr gut kennen sollten. Absolut. Es gibt in Deutschland viele kulturelle Marker, die von der deutschen Bevölkerung sehr hochgehalten werden. Die Deutschen müssen diese nicht aufgeben. Aber sie müssen lernen, andere Formen des Deutschseins zu tolerieren.

(609 words)

From: Johannes Ehrmann, *ZEITmagazin ONLINE*, 2023

I wish I knew how it would feel to be free

8 **BEFORE YOU START** Read the fact file and the lyrics of this song. Speculate on the connection.



I wish I knew how
It would feel to be free
I wish I could break
All the chains holdin' me
I wish I could say
All the things that I should say
Say 'em loud, say 'em clear
For the whole round world to hear

I wish I could share
All the love that's in my heart
Remove all the bars
That keep us apart
I wish you could know
What it means to be me
Then you'd see and agree
That every man should be free

I wish I could give
All I'm longin' to give
I wish I could live
Like I'm longing to live
I wish I could do
All the things that I can do
And though I'm way overdue
I'd be startin' anew

Well, I wish I could be
Like a bird in the sky
How sweet it would be
If I found I could fly
Oh, I'd soar to the sun
And look down at the sea
Then I'd sing 'cause I'd know, yeah [...]
I'd know how it feels to be free [...]

Billy Taylor, 1967

FACT FILE

The Civil Rights Movement (1940s–1960s) was an effort to acquire equal rights for African Americans to end racial discrimination. Activists fought in court, ending racial segregation in public schools in 1954, sought media coverage for violent acts committed against them (e.g. 14-year-old Emmett Till, 1955) and organised non-violent protests like the Montgomery bus boycott (1955), the Greensboro sit-in (1960), the March on Washington (1963) and the Selma to Montgomery March (1965). Famous figures include Rosa Parks and Martin Luther King Jr. ("I have a dream", 1963). In 1965, the Movement could claim the passing of the Civil Rights Act (1964) and the Voting Rights Act (1965).

9 ANALYSIS → S6.1

a) Show how the lyrics of the song give voice to the hopes expressed in the CRM. Consider the choice of words, stylistic devices, perspective and structure.

b) Watch or listen to a performance of the song "I wish I knew how it would feel to be free" by Nina Simone herself. Explain how the music supports the meaning. → O3

c) Examine aspects that may justify viewing the lyrics as a non-fictional text.

10 ANALYSIS Compare this song with the song "Sweeter" by Leon Bridges.
You may use the following questions for your comparison:

1. In what ways do the lyrics and tone of each song address the themes of racial injustice and oppression differently? In what ways are they similar?
2. How does the musical style of each song contribute to its overall message and impact?
3. Both songs were released decades apart. How does the cultural and historical context of each song affect its relevance and impact today?
4. How does each song express a sense of longing and hope for a better future, and how do the expressions differ from one another?

11 EVALUATION

a) Discuss various motivations and ways to get involved in changing society.

b) Research and analyse some political protest songs. Explore the historical and cultural context, the messages conveyed in the lyrics, and their impact on society.

c) Prepare a presentation on one of the political protest songs that you feel has particular relevance and impact. → S22

Native Americans struggle to trust US authorities

FACT FILE

Native Americans and the US
In 1786 the US recognised Indian tribes as independent nations, but in the 1830s they were violently forced to resettle in 'Indian Territory' west of the Mississippi, causing over 10,000 deaths on the 1,000-mile 'Trail of Tears'. As US settlers moved west, they saw it as their destiny to 'push the Natives aside' and 'develop' the land. From the 1860s on, Navajo, Apache, Sioux, Lakota, Cheyenne and Arapaho tribes were attacked by US armies and driven out of their reservations. Native Americans were not recognised as US citizens, thus not given the right to vote, until 1924.

V1 ▷ **12** VIEWING → S28.2

a) Watch and take notes on how US authorities viewed and treated Native Americans from the 1800s–1980s. Discuss possible reasons and motivations for such treatment.

b) Outline how this treatment of Native American children affected families like that of Ron Yob in the 1960s.

c) Explain how this experience has affected Native American communities up to now in terms of respect and trust.

Shoeless in a shaft of sunlight

VIP FILE

Khizr Khan was born in 1950 as the eldest of ten siblings in Punjab, Pakistan. He studied law, married and moved to the US in 1980. His son Humayun joined the US Army to earn money for his law degree and died in Iraq in 2004. Khizr Khan publicly spoke out against banning Muslims from immigrating into the US. This text is an extract from his autobiography.

I carried a sheaf of papers almost as thick as my hand to the third floor of my dorm on New Campus, just across the canal from the academic buildings. My room was small and sparse, just a metal desk with a matching chair and a small electric fan to blow away a little of the Pakistani heat. It suited me. My clothes were tucked neatly into a closet, and my bed was a cotton mattress on the floor. There had been an iron bed frame, but it was too short for me, so out it went. Sleeping on the floor was better for my back, anyway.

I slipped off my shoes and dropped the pile on the desk. It landed with a flat, dull thump. There was no textbook for my course in Comparative Constitutions of the World, just this pile of unbound papers, curated by the professor and kept behind the counter at a cramped bookshop in the old Anarkali bazaar. It was the oldest marketplace in Lahore, a kaleidoscope of fruit stands and food carts and stalls that sold cloth and spices and produce and a thousand other goods, almost anything anyone might want to buy. The air was perfumed with cardamom and the smoky-sweet tang of grilled meat that gradually curdled into a stink of horse dung and diesel and human sweat; and the alleys were crowded with rickshaws and taxis overflowing with passengers and packages. Horses pulled buggies and left droppings on the paths.

Skinny men hauled large carts with unreasonably heavy loads. In the jittering splendour of Anarkali, I always noticed them, saw what poverty could force a meek man to do to earn a few rupees. It'd taken me forty minutes by bus to get to the shop, then another forty back through the unrelenting traffic of Lahore. When I got to my room, a shaft of late afternoon sun slanted through the window.

Printed across the top page was CONSTITUTION OF THE UNITED STATES. [...]

I turned the page. The Constitution was not on the next one. Instead, the title on the second page was DECLARATION OF INDEPENDENCE.

Those were curious words, the way they were arranged into an aggressive noun. I rolled them around in my head. To declare your independence. *I declare my independence.* My spine tingled, straightened, a quick, involuntary spasm. I'd grasped, in that moment, a remarkable insight, a great and improbable truth I'd never conceived to be possible.

In January 1972, I was a college graduate, fluent in three languages and studying law. But I knew almost nothing of America. Very few of us at the University of the Punjab did. The little I did know I'd learned from movies with forgettable titles, and those mostly involved cowboys. I'd studied none of the history or politics. I had no concept of independence as something that could be declared or demanded. If you have lived half your life under martial law and the rest in a swirl of political chaos, Western ideals aren't readily in your orbit. The idea that people could simply announce they were taking charge of their own affairs was so bold as to be unimaginable. It had never occurred to me.

There's a long, elegant sentence at the beginning of the Declaration of Independence about how when *people dissolve the political bands which have connected them to another*, they owe mankind the courtesy of explaining why. Even ignorant of the specifics, I recognized that sentence for what it was: a polite introduction to treason, the codification of a rebellion.

1 **sheaf** pile
1 **dorm** student housing
3 **sparse** not well furnished
5 **closet** cupboard
10 **to curate sth** to collect, choose and present sth
15 **tang** a smell
15 **to curdle** to go sour/bad/wrong
17 **buggy** small horse-drawn cart to carry people
21 **unrelenting** constant, not stopping
22 **to slant** to run diagonally

28 **spine** *Rückgrat*
29 **to conceive** *here:* to imagine
36 **under martial law** ruled by the military
37 **orbit** *here:* within reach
42 **courtesy** politeness
44 **treason** the crime of betraying one's country
44 **codification** being put in words

We hold these truths to be self-evident ... I shifted my weight from one foot to the other, too intrigued to stop reading long enough to find my chair. ... *that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of happiness* ...

The thing is, those truths were not remotely self-evident. Not to a young man in Pakistan and not to most people in the whole of human existence. It did not matter if men were *created* equal. From my own experiences, I knew that men were sorted into strongmen and dictators; rich men who didn't need a ration card to buy a bag of sugar; desperate, determined men who were beaten by police in the street; and, mostly, masses of the poor and illiterate who struggled to survive from season to season. Rights were not unalienable. There were only tenuous privileges granted by capricious powers, which meant that they were not rights at all. There were no rights.

I don't know how long I stood there, shoeless in that shaft of sunlight. The Declaration is not a long document, only thirteen hundred words, but I read conscientiously, struck by a few sentences, ideas and ideals that, for a moment, removed me from where I was to where it was possible to be. Most Americans inherit the principles in those first paragraphs as a birthright. To many of them, the words are just dusty history, studied in a civics class, half-forgotten. But to me, a student in Pakistan, they were radically charged – as revolutionary as they'd been two centuries earlier when they were fixed to paper.

I kept reading, through a list of grievances. I had no idea who'd written the Declaration, nor against whom those grievances had been lodged. But then I realized: That didn't matter. This wasn't only foreign history. This was our story, too. The story of Pakistan, the story of the subcontinent, the story, really, of all colonized peoples everywhere and in every era. This was my story and my parents' story and my grandparents' story before them.

Except the Americans apparently had figured out a different ending than we had.

From: Khizr Khan, *An American Family*, 2017

47 **to be endowed with** to be given
47 **unalienable** that cannot be taken away
49 **not remotely** not in the least
49 **self-evident** unquestionable
54 **illiterate** unable to read or write
55 **capricious** [kəˈprɪˌʃəs] impulsive, unpredictable
66 **to lodge** (a grievance) to express, to make public

1 COMPREHENSION Outline what you learn about the narrator and the situation he finds himself in. → S13

2 ANALYSIS

a) Analyse the language Khizr Khan uses to portray his life as a student in Pakistan and explain what makes his description vivid. → S10 → ○ 4

b) Show how he creates suspense around his encounter with the Declaration of Independence. Find at least 3 different examples for this.

c) Compare Khan's view on rights in the US with Native American experiences in the US.

3 EVALUATION Collect arguments that may have influenced Khan's decision to leave his country for the US and order them from strongest to weakest. Discuss possible reasons in 1972 and today.

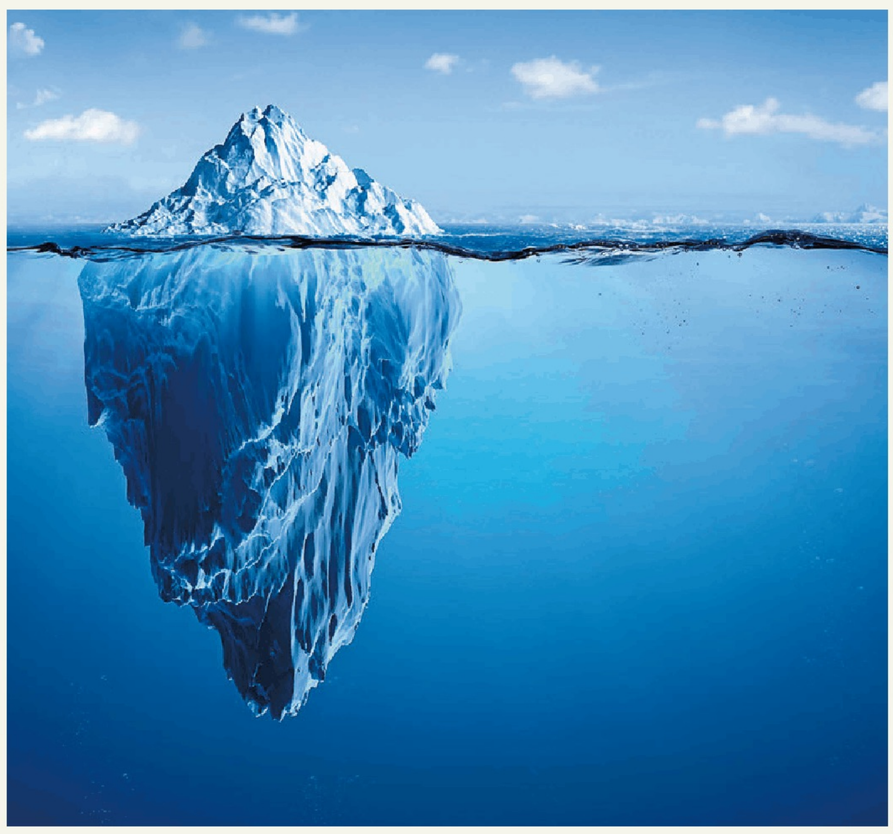
FACT FILE

Anti-Muslim sentiment in the US

On 11 September 2001 a militant jihadist organisation called Al-Qaeda hijacked and crashed four airplanes, killing almost 3,000 people in New York, Washington D.C. and Pennsylvania. The attacks triggered US military offensives in Iraq and Afghanistan and led to anti-terrorism measures, including the establishment of the Department of Homeland Security and the passing of the Patriot Act. These measures restricted civil liberties, including indefinite detention of immigrants and extensive searches and surveillance of suspects. With the opening of the new One World Trade Center in 2014 and the expiration of the Patriot Act in 2015, the US appeared to have shaken off the trauma of those deadly attacks.

Intercultural competence

What is **culture**? Cross-cultural researcher Edward T. Hall developed the idea of the cultural iceberg in 1976. Only the tip of an iceberg can be seen above the water – most of it is hidden below the surface. Hall said that culture is similar to an iceberg: There are some elements of a culture that are above the surface, so they are visible and easily identified. But many others are hidden below and are thus much more difficult to perceive and identify.



1 AWARENESS

a) Which of the following aspects do you think are easily identified (i.e. above the surface) and which are more hidden (below)? Compare your ideas with those of your partner.

language • customs • conventions about polite behaviour • dress/clothing • world view • concepts of family and class • notions of friendship • dance • attitudes towards age • attitudes towards food • attitudes towards work • gender roles • music • attitudes towards authority • ways of greeting people • attitudes towards time • body language • art • concepts of justice • literature • attitudes towards death • notions of beauty

b) What Hall's idea shows us is that we cannot judge an unfamiliar culture based only on what we see when we first get to know it. We have to take time to get to know individuals from the culture and interact with them so as to find out more about what is below the surface.

What might a non-German find out if they spend time in Germany? Find some examples for the different areas above.

2 SPEAKING → S23

a) To develop our **intercultural competence**, we need to have
- knowledge of our own culture as well as the target culture,
- certain attitudes, including respect, openness and curiosity,
- a range of skills.

What kind of skills do you think people need? Try to come up with at least five skills and compare your results with a partner.

b) Look at the following statements and decide whether you agree with them or not. Can you back up your view with examples?
Debate your results in small groups.
- You are interculturally competent if you are fluent in the language of the target culture.
- If you spend time in another country, you will automatically become interculturally competent.
- Watching foreign films and YouTube videos will help you become interculturally competent.
- You have to understand your own culture to understand other cultures.
- Just because people speak the same language doesn't mean that they share the same culture.

c) Intercultural competence is about being aware of cultural conventions and responding accordingly. Take a look at the following conventions in English speaking countries and talk to your partner about what is usual in Germany:
1. Always excuse yourself if you pass by another person too closely. You say "Sorry" politely even if someone bumps into you. In that case the other person also apologises.
2. Give the other person their personal space by keeping your distance. You usually keep at least an arm's length from other people.
3. Facial expression: Smile when you see and talk to people, but do not stare at anyone, especially in an elevator or in other closed spaces.

3 VISUALS → S27.1

a) What is the issue in this photo? Share your ideas with a partner.
b) Through the eyes of others: A large British bank once did a series of adverts to challenge people's perspectives and views. They posted a photograph of a cow and what it represented to different cultures. Can you think of what it might represent to different cultures throughout the world and also to different groups within a particular culture?

4 REFLECTION

a) When moving between different cultures, it is very important to understand the target culture and be aware of potential differences. This can apply to words, especially as many languages have similar words that might not imply the same thing. In cases such as these, it can be important to have knowledge about a country's history and values to be able to understand how meanings differ. Consider the word "collaboration" in English and "*Kollaboration*" in German. What past events have influenced the predominant meaning behind the German word?
b) Likewise it can also apply to customs. What happens in some regions of Germany on 11 November at 11:11 a.m.? And what happens in the UK and US on the same date at 11 o'clock, and why?
c) There are many examples of marketing campaigns that have not gone according to plan because of a failure to see differences with the target culture or language.
   - This Swedish vacuum cleaner advert did not work in the US: "Nothing sucks like an Electrolux." Why not?
   - Orange, a large UK mobile phone operator, used the slogan, "The future's bright, the future's Orange" in the 1990s. But it was thinking about changing its name for the Northern Ireland market. Why was this?

d) Can you think of any other marketing campaign that failed due to the above mentioned reasons?

A2 **5 LISTENING** Learning to live in a different culture: Listen to the audio by a British woman living in Germany. What does she say about adapting to life in Germany? Did anything surprise you? If so, describe your reaction. → S21

6 SPEAKING In the US and UK, people often make small talk for a few minutes before they get down to business. Unless they know each other very well, they avoid asking personal questions, preferring to talk about lighter topics like the weather. Interestingly, there is no real German word for small talk!

a) With a partner think of four possible small talk topics. Now think of a question you could ask (preferably open-ended) for each one. Write each question down on a separate piece of paper.
b) Team up with two other pairs, mix up all of your pieces of paper and put them face-down on a table. Take turns to choose one and ask the members of your group the question. One person should answer and then you should follow up on something the person says. Think about how you can also show you are listening through your body language.
c) What kind of topics do you think should be avoided, and why?

B A nation of differences

The burdens of different schooling

FACT FILE

The US educational system
The US public education system spans from kindergarten to twelfth grade. It is often marked by inequities resulting from funding disparities, primarily driven by reliance on local property taxes. Affluent areas benefit from superior facilities and well-compensated teachers, while economically disadvantaged neighbourhoods struggle with inadequate budgets. Teacher quality is also uneven, with underprivileged schools finding it difficult to attract and retain highly qualified educators. These differences are compounded by unequal access to advanced courses, the digital divide, insufficient support for special needs, and reliance on standardised testing.

Don't ask me where I'm from **by Jennifer De Leon follows the story of Liliana Cruz, a high school student who is navigating issues of identity, belonging and race. When she starts going to a predominantly white school, she grapples with her Latinx heritage while facing racial discrimination. Through her experiences, the novel explores themes of cultural identity and social justice.**
The first part of the extract depicts the period before Liliana makes the decision to participate in the METCO program, whereas the second half portrays her experiences after she has enrolled in a new school.

METCO was nagging my brain for the rest of the day. What if the kids were all whack? What if Jade and I stop talking on the regular? What if the school work was too hard? What if I threw up on the bus? So finally, during last period, I asked for a pass to see my guidance counselor. I was hoping Miss Jackson could give me some backup for not going to METCO. I sat on a metal folding chair in the main office while I waited to be called in. The place smelled like muffins. There was a box of them sitting on Miss Patricia's desk. She was the school secretary. She gave out pencils and granola bars and sometimes, if you were lucky, muffins. I was lucky, muffin day. I took a blueberry one and mouthed *Thank you*, and she went back to reading the *Boston Globe*. I don't get why old people love reading the paper so much. I started reading the METCO pamphlet. A whole lotta blah blah blah:

- The mission of METCO is twofold: (1) to give students from Boston's underperforming school districts the opportunity to attend a high-performing school and increase their educational opportunities, and (2) to decrease racial isolation and increase diversity in the suburban schools. [...]

"Liliana?" Miss Jackson asked from the doorway. She sounded surprised to see me.

[...] "Oh, hi, miss. I had a question. It's about this program." I waved the pamphlet at her. She led me to her office in Guidance Row. [...]

"Now, what can I help you with, Liliana?"

"Well. I got into this thing called METCO. It's a program that buses kids from the city to the suburbs."

Miss Jackson leaned forward, her eyes all kinds of bright. "I'm real familiar with the METCO program, Liliana." She smiled big. "I did METCO."

Whaaaat? "For real?"

Miss Jackson put her hands together so that they formed a little tent. "For real."

"Well ... what I was hoping was, maybe you could help convince my mom that I shouldn't do it. It's too far away, and um, I need to help out more at home."

"Help out more at home? Why? Is something going on?"

"No ..." No way was I getting into the whole Dad-stepping-out-again thing.

1 **METCO** a Metropolitan Council for Educational Opportunity programme that began in Boston, Massachusetts, in 1965 and is still in use today
1 **to nag** to persistently or continuously irritate
1 **whack** [wak] crazy, weird

"Liliana. Change can be tough. I get it. But this program – it's worth it. These opportunities don't come up very often. What's the worst that can happen? You absolutely hate it, and then you transfer back to Boston School."

Huh. Okay. Good point. But, uh-uh. "No, Miss Jackson, sorry, but I really don't feel like switching schools. Sophomore year already started. Plus, I don't know anyone over there."

"Listen baby. Try to hear me. I know it might seem like high school is forever, and your friends are your life. I get that. But what you do now – or don't do now – can really affect your future, and the choices you have in the future. [...] And this could be better for your writing," she added. I still wasn't 100 percent convinced, but I did feel a little better about it. Maybe it was the muffin. [...]

At my old school I was in the majority. Besides Missie, the minority consisted of like one Irish kid named Casey, who everyone called Casper.

Was it like this for *everyone* in METCO? How would I even know? It wasn't like the other METCO kids were exactly winning awards for going out of their way to be helpful. Well, except for Rayshawn. But he was always surrounded by other kids, or at basketball. And there was Genesis. *She* seemed to weave in and out of groups – METCO, theatre club, Honor Society – like it was nothing. She fit in. I bet *she* didn't get asked for her *perspective*. But she was always mad busy. [...]

"So how do you do it?"

"Do what?" [...]

"Like, go back and forth? You, like, cruise around, acting like yourself, but also, at the same time kinda white – and then what? You go home and eat arroz con gandules and *plátanos fritos* and call it a day?" There. I'd asked it. She was the first person I'd ever spoken to like this, could speak to like this.

Her eyes softened suddenly, went younger, despite the fact that she was wearing fake lashes. And she put her phone down.

"Lili," she started. She nodded to me to sit. "Listen, girl. And I mean, hear me. You have to get this right. She tapped the table with a fingernail. "So ... this school right here is like the world. What I mean is, you have to act a certain way. Or, more like, you have to *carry* yourself a certain way – in order to get what you want, and what you need." She looked me head-on. "When I first got here, I was all 'This place is whack. I'm going back to Boston.' But even after a whole bunch of shit happened, I realized that I didn't *want* to go back. What for? I had so many more opportunities here, and I'm not bullshitting you. I really did. You do too."

She paused at last, but before I could even open my mouth to respond, she went right on. "What I'm saying, Liliana, is that you have to stick it out. It's not perfect, and yeah, some kids and sometimes even some of the teachers say racist shit, but just take it all in stride or whatever. Get yours. Do *you*. They have this many AP classes at your old school?" She didn't give me time to answer. "Don't get it twisted. I love being Latina. I wouldn't trade my identity or my situation for anyone else's. And that's facts, girl. Here, it's actually an *advantage* to be different."

"It is?" I wasn't quite following.

"Yep, think about it. There are like twenty METCO students and a thousand residents students. There are only like, three other Black kids in the whole school who *aren't* in METCO. And everyone thinks they are anyway. So look. *Work* it. Raise your hand in class. Speak up. Do your assignments. Don't give them an excuse to say that you're just another lazy blah blah blah. You get up at what, five a.m?" I nodded. "How many non-METCO kids start their day that early? Lazy, my ass."

From: Jennifer de Leon, *Don't Ask Me Where I'm From*, 2020

34 **sophomore year** 10th grade
52 **arroz con gandules** rice with peas (a Puerto-Rican dish)
53 **plátanos fritos** fried plantains
68 **AP classes** college-level classes in high school

1 COMPREHENSION Summarise the facts you learn about Liliana, her family, her living conditions and her education.

2 ANALYSIS

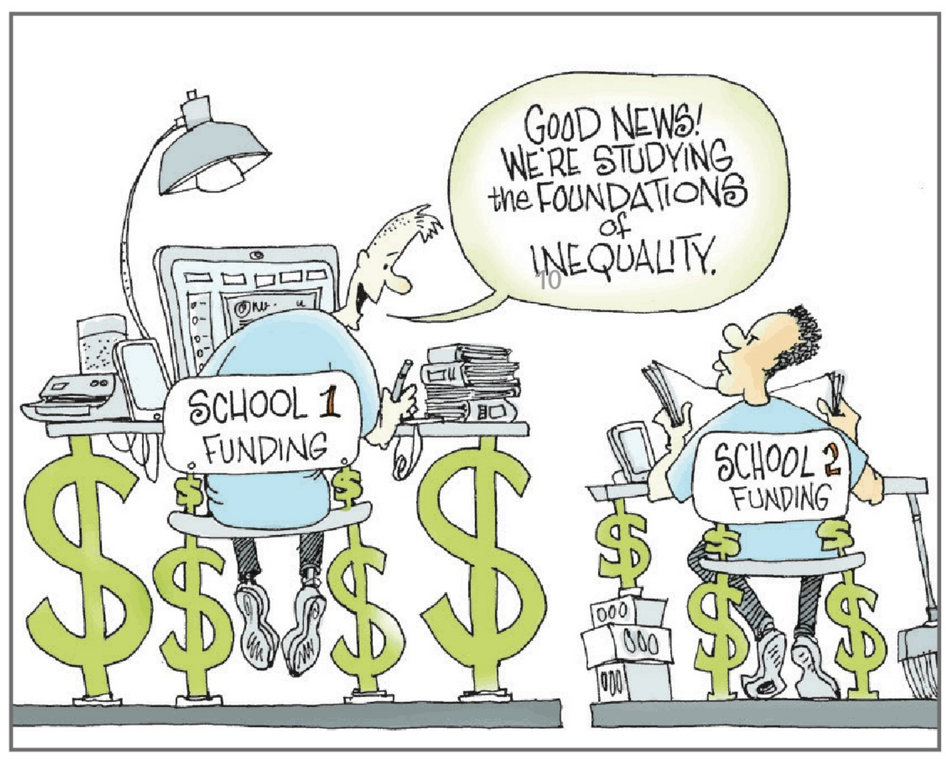
a) Characterise Liliana by analysing her language, her view of herself and her thoughts about others. → S7

b) Explain what Liliana means when she asks Genesis how she can "go back and forth" (l. 51). Why does the narrator ask this question, and what does it reveal about her perspective on identity and race?

3 EVALUATION Discuss how society can promote a fair and equitable education system where all students have the opportunity to succeed academically, regardless of where they come from or where they live. → S23

Better schools won't fix America

Long ago, I was captivated by a seductively intuitive idea, one many of my wealthy friends still subscribe to: that both poverty and rising inequality are largely consequences of America's failing education system. Fix that, I believed, and we could cure much of what ails America.



This belief system, which I have come to think of as "educationism," is grounded in a familiar story about cause and effect: Once upon a time, America created a public-education system that was the envy of the modern world. No nation produced more or better-educated high-school and college graduates, and thus the great American middle class was built. But then, sometime around the 1970s, America lost its way. We allowed our schools to crumble, and our test scores and graduation rates to fall. School systems that once churned out well-paid factory workers failed to keep pace with the rising educational demands of the new knowledge economy. As America's public-school systems foundered, so did the earning power of the American middle class. And as inequality increased, so did political polarization, cynicism, and anger, threatening to undermine American democracy itself. [...]

What I've realized, decades later, is that educationism is tragically misguided. American workers are struggling in large part because they are underpaid – and they are underpaid because 40 years of trickle-down policies have rigged the economy in favor of wealthy people like me. Americans are more highly educated than ever before, but despite that, and despite nearly record-low unemployment, most American workers – at all levels of educational attainment – have seen little if any wage growth since 2000. To be clear: We should do everything we can to improve our public schools. But our education system can't compensate for the ways our economic system is failing Americans. Even the most thoughtful and well-intentioned school-reform program can't improve educational outcomes if it ignores the single greatest driver of student achievement: household income.

For all the genuine flaws of the American education system, the nation still has many high-achieving public-school districts. Nearly all of them are united by a thriving community of economically secure middle-class families with sufficient political power to demand great schools, the time and resources to participate in those schools, and the tax money to amply fund them. In short, great public schools are the product of a thriving middle class, not the other way around. Pay people enough to afford dignified middle-class lives, and high-quality public schools will follow. But allow economic inequality to grow, and educational inequality will inevitably grow with it.

From: Nick Hanauer, *The Atlantic online*, 2019

13 **graduation rates** percentage of students who pass school-leaving exams

15 **knowledge economy** an economic system based on expert knowledge

22 **trickle-down policies** low taxes for the rich so they can (in theory) give more jobs and better wages to the poor

22 **to rig sth** to dishonestly influence rules or policies for your own profit

4 COMPREHENSION Outline Hanauer's view on education in the US today. → S13

5 VISUALS

a) Describe and analyse the cartoon and state its message.

b) Compare the messages of the cartoon and the article. Evaluate their effect on the reader. → S27.2

6 EVALUATION

a) Top US colleges often use a wide range of criteria to choose the best candidates. Some aspects include grades, letters of recommendation from teachers or coaches, free-time activities, financial or ethnic background, life experience and personality traits (such as courage, kindness or grit). In pairs, discuss and agree on four aspects you find the most important and explain why.

b) Evaluate the college admissions process in the US. Collect arguments for and against it, underlining your arguments with three examples each. → S31 → ● 5

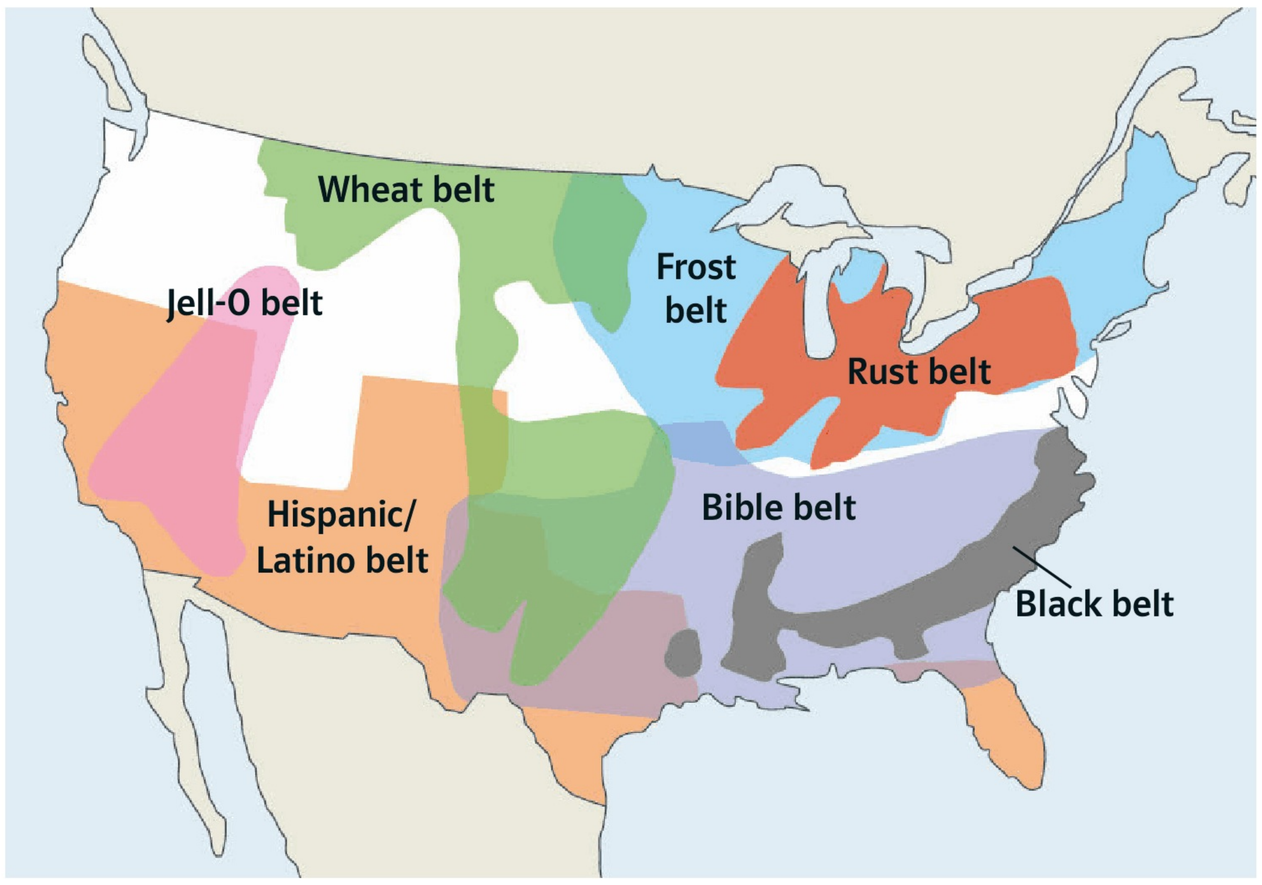
The US is split into more than a dozen 'belts'

7 BEFORE YOU START

Comment on the following quote and assess its implications for the US.

> We are of course a nation of differences. Those differences don't make us weak. They're the source of our strength.
>
> Jimmy Carter, US president (1977–1981)

8 SPEAKING Look at the map and speculate on what these 'belts' are and why they exist.



9 RESEARCH → S31

a) Find out about the belt regions located on the map and other sociologically, economically or geographically clear-cut areas of the US. Identify the key characteristics of each region/belt (geography, climate, history, economy, cultural traditions and diversity). → ● 6

b) Assess the belts in order of importance to society.

c) Create a visual representation of the different regions/belts, such as a map or infographic, that highlights the key characteristics of each region/belt. → S26.2

d) Compare the regional differences in economic prosperity in both the US and Germany.

Old laws, new dangers

FACT FILE

The Second Amendment of the US Constitution (1791) states: "A well regulated Militia, being necessary to the security of a free State, the right of the people to keep and bear Arms, shall not be infringed." It seems to guarantee the right to bear arms, which has been a subject of much debate and controversy. The **National Rifle Association (NRA)** is the most powerful advocate for gun rights and has played a major role in shaping public opinion on the issue. Accordingly, many Americans view gun ownership as a basic right and a means of self-protection. The NRA has been criticised for its influence on gun policy and its resistance to gun control measures. Gun ownership is an emotional and contentious issue in the US with no easy solutions or compromises.

A further topic that divides the US is the right to "keep and bear arms." The debate often circles back to the interpretation of the wording in the Bill of Rights and involves Americans' wide-ranging feelings of self-reliance and rugged individualism.

1 **NRA** National Rifle Association, the biggest lobby in the US for gun-owners' rights

7 **AR-15** popular type of assault weapon (gun) in the US; gun law activists campaigned to ban the sale and use of this semi-automatic weapon originally designed for the military and used in most mass shootings

As news of the killing comes in, cable channels give it wall-to-wall coverage. The NRA ducks its head down and goes dark. [...] Politicians who have done everything possible to oppose changes in gun laws, and who often are major recipients of NRA contributions, offer "thoughts and prayers" to the victims, say they are "deeply saddened," praise the heroes of law enforcement and of medical treatment who have tried to limit the damage, and lament the mental-health or cultural problems that have expressed themselves via an AR-15. [...]

But after an airline crash, politicians don't stop with "thoughts and prayers" for the victims; they want to get to the bottom of the cause. After a fatal fire, [...] "thoughts and prayers" are the beginning of the public response but not the end. After a shooting they are both.

These same politicians say that the aftermath of a shooting is "not the right time" to "politicize" the tragedy by talking about gun laws or asking why only in America do massacres happen week after week after week. The right time to discuss these policies is "never." The news moves on; everyone forgets except the families and communities that are forever changed. The next shooting comes, "thoughts and prayers" are offered, and the cycle resumes.

From: James Fallows, *The Atlantic*, 2018

And now let's have a moment of silence for the dead and injured …

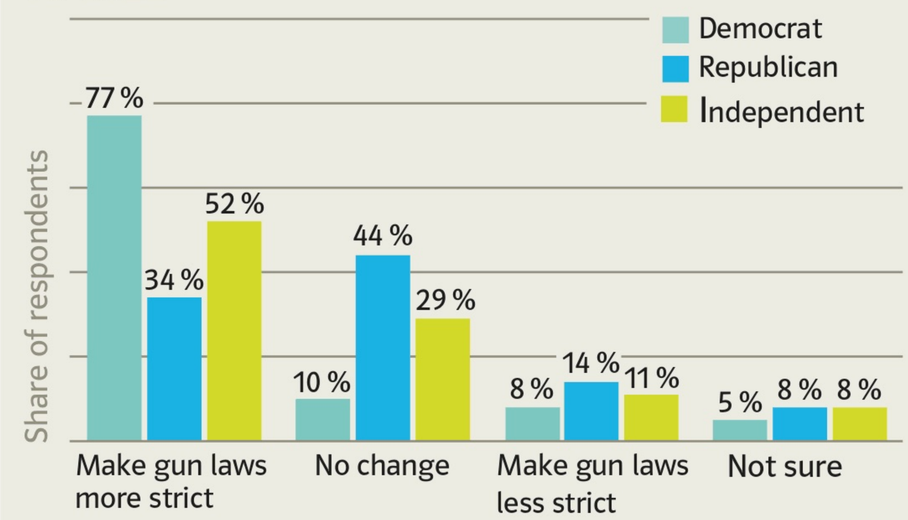
10 **VISUALS** → S26, S27.2

a) Describe and analyse the statistics.
b) Describe and analyse the cartoon.
c) Using these impulses as a starting point, comment on the gun culture in the US.

11 **COMPREHENSION** Outline the different responses to gun-related massacres (also known as mass shootings) in the US according to the author. → ●7

12 **EVALUATION** Assess how the incidents mentioned in ll. 7–10 might be compared to mass shootings. Research the current state of the debate. Evaluate the author's verdict. → S31

Level of support for various gun control measures, US 2022



Sources: YouGov, The Economist 2022

One dream to unite them all

The 'American Dream' of upward mobility is broken. Look at the numbers.
The US has long prided itself as being an exceptionally fluid society with respect to social class and economic mobility. The American Dream holds that anyone who works hard can achieve economic success – perhaps even rise from rags to riches.

Underlying this belief is the assumption of abundant opportunity and meritocracy. Arriving immigrants often believe they have come to a land of opportunity, with a level playing field allowing for advancement and success. Those who fail to do so tend to blame themselves.

Yet according to recent research, the United States has far less mobility and equality of opportunity today than the European Union or other OECD countries.

First, the amount of economic advantage passed down from one generation to the next is much higher in the US. Approximately 50 % of a father's income position is inherited by his son. In contrast, the amount in Norway or Canada is less than 20 %.

What about rising from rags to riches? In the US, 8 % of children raised in the bottom 20 % of the income distribution are able to climb to the top 20 % as adults, while the figure in Denmark is nearly double at 15 %.

Equality of opportunity is also much less viable in the US than in other OECD countries. American life expectancy varies by up to 20 years depending on the zip code of residence. Quality of education also differs widely depending on the wealth of the neighborhood that families reside in. And the chances of being victimized by a crime, exposed to environmental toxins or having unmet healthcare needs is far greater for America's poor than those impoverished in all other OECD countries.

One of the reasons for lower US mobility is that the ladder of opportunity has become much harder to climb – because the rungs of the ladder have grown further apart. This is evidenced by the rising levels of income and wealth inequality. Currently, those in the top 20 % of the income distribution earn nearly nine times more than those in the bottom 20 %. This difference is far greater than in the European Union or the United Kingdom. Wealth inequality is even more skewed. In the United States, the top 5 % of the population own three-quarters of the entire financial wealth of the country, while the bottom 60 % possess less than 1 %.

We discuss one explanation for these trends in our book, *Poorly Understood: What America Gets Wrong about Poverty*. The United States has traditionally viewed economic success and failure as the result of individual effort. Rugged individualism and self-reliance have been defining qualities of the American character. On the other hand, our European neighbors are much more likely to attribute poverty to structural factors such as social class or the lack of jobs. As a result, other OECD countries are much more willing to invest in a robust social welfare state designed to help ameliorate some of these structural inequities.

In addition, the United States has frequently viewed poverty and inequities through the lens of race and ethnicity. Poverty is often seen as a "black problem" rather than as an "American problem". Race has been used to divide poor blacks and whites from seeing their common economic interests. [...]

Research has shown that more racially heterogeneous societies tend to be less generous in their economic redistribution policies to address structural inequities. The reason for this may be that we tend to be less concerned about the needs of others when they look different from us. On the other hand, countries that are racially homogeneous tend to have much more robust social safety nets. [...]

The American Dream should reflect a reality where every child has the opportunity to pursue their passion in order to reach their full potential. Such a dream is well worth investing in.

Mark Rank and Lawrence Eppard, *The Guardian*, 2021

5 **assumption**
belief
5 **meritocracy**
system where sb achieves success based on ability
10 **OECD**
Organisation for Economic Co-operation and Development
17 **viable**
able to succeed
18 **zip code**
Postleitzahl
22 **impoverished**
poor
24 **rung**
step on a ladder
33 **rugged**
strong and powerful
37 **to ameliorate**
to improve

1 COMPREHENSION

a) Outline the reasons the authors present to show that the "'American Dream' of upward mobility is broken" (l. 1).

b) Summarise how the US compares to other OECD countries in terms of economic mobility and equality of opportunity and why. → S13

2 LANGUAGE Analyse the language used by the authors to persuade the reader. → S10

3 EVALUATION

a) Assess the solutions suggested by the authors as possibilities for solving the broken American Dream.

b) Discuss the potential implications of the trends mentioned in the text for the future of the US economy and society.

The Hill We Climb

V2 **4 VIEWING** Watch Amanda Gorman reciting her poem "The Hill We Climb". Note how her gestures and vocal presentation affect you.

5 COMPREHENSION Summarise the themes and state the central message of the poem.

6 LANGUAGE

a) Collect key words that represent American ideals or elements of American identity and explain their meaning.

b) Show how Gorman uses stylistic devices, imagery and word choice to illustrate her idea and vision of a new American Dream. → S6.1, S10

Amanda Gorman, aged 22, reciting her poem at President Biden's inauguration on 20 January 2021

7 EVALUATION Evaluate how the poem reflects the historical and cultural context of America's ongoing struggle for equality and social justice.

American Arithmetic

A3 **8 LISTENING** → S21

a) Listen to Natalie Diaz reading her poem "American Arithmetic". Outline the problems she says Native Americans face.

b) Analyse Diaz' use of puns and wordplay.

c) Research what the US Census is. Natalie Diaz refused to be counted; this poem was her reaction to the idea of counting people. Suggest and comment on possible reasons for Diaz' refusal. Would you agree to being counted? How is the registration of people different in Germany? → S31

A4 **9 LISTENING** Present Tracy K. Smith's view on poetry's role in society. Explain how language, poetry, fiction or non-fiction can influence the world. → S21

I am not your perfect Mexican daughter

FACT FILE

The Deferred Action for Childhood Arrivals (DACA) is a US immigration policy created in 2012 that has allowed over 800,000 immigrants with unlawful presence in the US to receive a renewable two-year deferment from deportation and become eligible for a work permit. To qualify, the so-called "Dreamers", who were brought to the country as children, must be enrolled in high school, already have a diploma, or must have served in the US military.

I meet Mr. Ingman after school every Thursday so he can help me prepare for the ACTs and apply to colleges. He insists, even though he isn't my teacher anymore now that I'm a senior. I told him that my counselor was already helping me, but he said she didn't know her ass from her elbow. (His exact words.) He's one of the smartest people I've ever known, so I would be stupid to refuse. And after spending the entire summer cleaning houses with Amá, I'm almost happy to be back in school, working my brain instead of my hands.

My grades last year were okay. I managed to pull them up at the end and mostly got B's, but I'm still worried about getting into the colleges I want. This semester I'm determined to kick some serious ass, though. *I'm back with a vengeance, bitches.* I'm applying to three schools in New York, two in Boston, and one in Chicago. Mr. Ingman helped me pick out diverse schools with good English programs. Even though I don't want to stay here, he says I have to apply to at least one school in the state, just in case. But I know I have to go far away. I love my parents, of course, and I feel guilty for wanting to leave them, but living here would be too hard. I need to grow and explore, and they won't let me. I feel like I'm being kept under a magnifying glass.

Mr. Ingman is showing me all the ins and outs of college applications, which I appreciate, because I have no idea what I'm doing. Some of the schools charge up to ninety dollars, and since I'm what they like to call "low income", Mr. Ingman is teaching me how to apply for waivers.

Though I had to fork over most of what I made working with Amà, I was able to save $274, which should at least cover my flight if I end up choosing a school on the East Coast. I've been in desperate need of a new pair of shoes, but I refuse to touch any of that money.

According to Mr. Ingman I have to emphasize the fact that my parents are still undocumented. "Admission committees love that stuff," he insists.

"But it's a secret," I say. "My parents told us we weren't supposed to tell anyone. What if I send in my application and then the school calls immigration and my parents get deported? Then what?"

"No one is going to deport them. That would be impossible."

"But they're illegal," I whisper.

"Undocumented," Mr. Ingman corrects me.

"My family call themselves ilegales or mojados. No one says *undocumented.* They don't know about being politically correct."

"It's a very stigmatizing word. I don't like it. Same with *illegal aliens*. That's even more repugnant." Mr. Ingman shudders, as if the words feel venomous inside his body.

"Fine, *undocumented*." I finally give in.

I grew up learning to be afraid of la migra and listened to my parents and family members go on and on about papeles. For a long time I didn't understand what was so important about these pieces of paper, but I eventually figured it out. My parents could have been sent back to Mexico at any moment, leaving me and Olga here to fend for ourselves. We probably would have ended up with one of our aunts with papers, like some of the kids at school, or we would have gone back to Mexico with our parents. I remember the raids in Apá's factory when I was little. La migra shipped mojados back

1 **ACT** standardised achievement tests used for college admissions

38 **la migra** (Spanish slang) US Immigration and Customs Enforcement

39 **papeles** (Spanish) *here:* immigration papers

by the busload, separating families forever. It must have been some sort of miracle that these sweeps were never during his shift. Although Apá is only physically present most of the time, like some sort of household fixture, I can't imagine what it would be like to live without him.

Like my parents, I've always been suspicious of white people because they are the ones who call immigration, who are rude to you at stores and restaurants, who follow you when you're shopping, but I think Mr. Ingman is different. No other teacher has ever been this interested in me.

"OK, how do you know for sure that they won't get deported?" I insist one last time.

"Please, Julia. Trust me. I've helped dozens of students like you get into college. We're in Chicago. Not Arizona. That doesn't really happen here. Not like that. No one is going to read your essay and track your parents down. Plus, have I ever lied to you?"

"Not that I know of."

Mr. Ingman nods. "Fair enough. But I wouldn't lead you astray. I really want you to go to school."

"Why, though? I don't get it. Why do you care so much?"

"You were one of the best students I've ever had, and I want to see you do well. You have to get the hell out of this neighborhood. You have to go to school. You can become something great. I see it in you. You're a fantastic writer."

No one has ever said anything like this.

"Come on, get writing. I don't have all evening," Mr Ingman says, looking at his watch. You need to jot down some ideas at the very least."

I stare at the giant world map, not knowing where to begin. What makes me interesting? What makes me who I am? What story does the world need to know?

In 1991, my parents – Amparo Montenegro and Rafael Reyes – got married and left the hometown of Los Ojos, Chihuahua, in search of a better life. My sister, Olga, was born later that year. All they wanted was the American dream, but things didn't work out that way for them. Amá cleans houses and Apá works in a candy factory. Life for us was already difficult, and then last year my sister was run over by a truck.

From: Erika L. Sánchez, *I Am Not Your Perfect Mexican Daughter*, 2017

47 **fixture** sth that belongs in the home

56 **to track down** to look for and find

10 **COMPREHENSION**

a) Summarise facts you learn about the protagonist, her background, her family history and her education. → S13

b) Based on your understanding of the text and your intuition, explain why Julia should (not) trust Mr. Ingman.

11 **ANALYSIS** → S4.2, S7

a) Characterise Julia by analysing her language, her view of herself and others.

b) What is the importance of language and labels in the text? How does the protagonist struggle with defining herself and her family?

c) Explain how the text addresses issues of immigration and social inequality.

12 **ANALYSIS** This excerpt concludes with the beginning of Julia's college essay. Examine the tone and voice of the letter's opening lines. Discuss how Julia's choice of language and perspective establishes her voice as an applicant and shapes the reader's initial impression of her.

13 **EVALUATION** Compare and contrast what you learn about the college admissions process in the US with what you know about the process in Germany.

Writing a scholarship essay

Scholarship essays (college admission essays) are common practice at US colleges and universities. They are meant to assess your aptitude, personality and values. If you convince the jury, they could grant you valuable financial or personal support, e. g. by providing a mentor. Questions can vary according to the type of studies you would like to pursue. The word count is often limited, e.g. to 400 words. Prompts could be:

A: Show how you have made an impact on somebody else's life.
B: Explain how you would contribute to diversifying our campus.
C: What are the most important issues your field of study is facing today?
D: Discuss a controversial topic in your field of study.

Step 1 Understand the assignment

1. Choose (or invent) a specific course and university before you start writing. Make sure you know your addressee(s).
   A scholarship essay reflects your qualities in relation to the subject you have applied for. Your arguments and examples might have to convince law, business, journalism or psychology scholars, maybe even all four.
2. Identify the key words of the question and the type of argument needed.
   Topics A and B require you to support one point of view. If you are asked to discuss an issue, you will have to strike a balance between two opposing sides and deliver a neutral conclusion.
3. Assign a team to be the jury, who should develop assessment criteria for each of the four essay topics. They will judge the rest of the students' essays and give reasons for their decision on whether to award a scholarship.

Step 2 Get a grasp of your topic

1. Brainstorm for ideas.
   Write down as many as you can find in a limited amount of time. Don't select the most obvious ones right away; note every idea that comes to mind – even those that seem far-fetched at first. Remember: Your essay has to stand out!
2. Structure your ideas. Align them logically, e.g. chronologically, or from more personal to more general ideas. For a discussion, use a list of pros and cons.
3. Exchange ideas with different people in order to broaden your view on the subject. If you choose topic A or B, people who know you well are going to be especially helpful.
4. Do background research on the type of scholarship, the university and the topic, adding relevant facts and examples.
   If you choose to discuss a topic in your essay, collect quality information on both sides of the argument.

Step 3 Formulate a fitting introduction

Decide which type of introduction resonates best with your audience: an anecdote, a quote or statistics?

Depending on the addressee(s), you might want to define key words.

Step 4 Write the body

1. Establish a clear structure using paragraphs of relatively equal length for each new argument. Underpin it with precise examples and specific evidence.
2. Adjust your choice of words, register and style to the audience. Consult a thesaurus to broaden your vocabulary. Include stylistic devices for emphasis and illustration.
3. Find adjectives and adverbs to describe ideas and actions precisely.
4. Link ideas logically with connectives.

Step 5 Conclude your essay

In your conclusion, link back to the introduction, e. g. the question you asked.
In a discussion, end in a balanced assessment of the issue. Your final words need to be chosen carefully because they leave the strongest impression on the readers.

6 India
Introduction

> The present changes the past. Looking back you do not find what you left behind.
>
> Kiran Desai, *The Inheritance of Loss*, 2006

> That's what books are for [...]
> To travel without moving an inch.
>
> Jhumpa Lahiri, *The Namesake*, 2003

> The only people who see the whole picture are the ones who step outside the frame.
>
> Salman Rushdie, *The Ground Beneath Her Feet*, 1999

1 VISUALS

a) Describe the photographs. Say what they tell you about India. → S27.1 → ○1

b) Read the quotes from novels by Indian authors. Discuss what themes they might refer to.

c) Start a mind map. Add aspects of India you would like to find out more about. → ●2

V1 2 VIEWING

a) Watch the video *Tiffin in Mumbai*. Take notes to explain how the tiffin-wallahs' delivery system works and to talk about life in Mumbai. → ○3

MK b) Find and watch the UNESCO video "Nanda Devi and Valley of Flowers National Parks". Sum up information on Nanda Devi. Then explain the religious and environmental relevance of the Valley of Flowers. → S13

3 RESEARCH → S31

a) Choose at least one of the tasks a)–e). Find or recap the basic facts about the partition of India in 1947 and explain the major changes with the help of the map.

b) India's geography, history and society have inspired many writers. Find out about three Indian writers, create a short fact sheet for each and situate them on a timeline.

c) In groups, research and present one of these aspects of India's geography. → ○4

> Biodiversity in the Great Himalayan National Park • Gulf of Mannar coral reefs • the River Ganges • biosphere reserves • wildlife sanctuaries • Thar desert • rainforests

d) Look at the scale of the map. Consider what the country's size means for its population, administration and infrastructure. Find out more and compare this with your ideas.

e) Identify and present regions which play an important role in India's economy. Explain why.

India – an overview

A sense of place

Geography: With an area of 3.3 million km², over nine times the size of Germany, the Republic of India is the seventh largest country in the world. The mountainous Himalayan region and the Ganges Plain are in the north, whereas most of the southern and central parts of the country belong to the Deccan plateau region. India has three major river systems: the Indus, the Ganges and the Brahmaputra rivers. The Indian subcontinent is separated from the rest of Asia by mountains and the sea, making the country a distinct geographical entity.

Climate: India's climate is tropical in the south and more temperate in the north. The southwest monsoon period from June to September accounts for 70 % of India's rainfall.

Population: India is the world's most populous country, with 17.7 % of the total world population. According to UN estimates, India surpassed China in 2023 when it reached a population of more than 1.428 billion people.

Languages: India is home to several hundred living languages. The government recognises over 20 official languages. Hindi and English are used as national official languages, while state governments also use regional official languages. Hindi is the first language for about 43 % of the population.

Politics: The Republic of India is the world's largest democracy with New Delhi as its capital. The head of government is the prime minister, nominated by the majority party in parliament. Due to India's size and diversity, federal states and regional parties play a powerful role on a national level.

Economy: India is now one of the fastest-growing economies in the world and already competes with top economic powers like China and the US, especially in the tech industry. Services and industries like banking, law, trade, IT and construction are growing rapidly. India is also one of the leading producers of tea and rice. Raw materials like rocks and metals are among India's natural resources. The Bollywood film industry is a large sector of India's economy and has also become popular internationally.

Challenges: For both the government and the economy, improving access to healthcare, jobs and education (especially for women) and reducing pollution, inequality and extreme poverty remains a challenge.

1 **VISUALS** Research the background of the Indian flag. Explain its meaning and history.

Colonisation and independence

In 1858, India became a colony of the British Empire; in 1876, Queen Victoria took on the title of Empress of India, regarding India as the 'Jewel in the Crown'. India remained a British colony for almost a century until 1947. Rebellion against colonisation occurred repeatedly throughout this colonial period. Many Indian people had hoped that their loyalty to Britain in World War I in 1914–1918 would be rewarded with Indian self-rule, but they were disappointed. Inspired by the leadership of Mahatma Gandhi, the Indian National Congress continued Indian resistance to British rule in the inter-war years. Gandhi left the Indian National Congress in 1934 because he did not see himself as a politician. To achieve India's independence, he organised the Salt March as an act of civil disobedience to protest against the high taxes on salt imposed by the British. He also started a hunger strike. Although Gandhi was arrested several times, he never gave up his principle of "peaceful protest".

On 18 July 1947, King George V signed the India Independence Act in London and sealed the partition of the Indian subcontinent. It was divided up into two states: India with a Hindu majority and East and West Pakistan with a Muslim majority. East Pakistan became Bangladesh in 1972, while West Pakistan became today's Pakistan. The border between India and Pakistan remains disputed and the 'Kashmir problem' (whether Kashmir belongs to India, to Pakistan, or should become an independent state) is still unresolved.

2 **COMPREHENSION** Jot down ten words or phrases each from the texts you have read so far. Swap your lists and talk about India, using all of the words and phrases.

3 **RESEARCH** In groups, choose one of these topics to research and prepare a presentation: India before colonisation • The British East India Company • The India Independence Act • The Kashmir conflict. Create a timeline of India's history (digital or on a large sheet of paper). Fill in the information you gather during the presentations. → S22, S31

Figures at a glance

Child labour (5- to 14-year-olds)	10.1 million as 'main' or 'marginal' workers (2011)
Inhabitants of rural / urban areas	65 %/35 % (2020)
Labour force participation	Male 76.1 %; female 24 % (2022)
Share of students enrolled in primary classes (age 6–13)	102 % (2021) – as underage and overage attendance is included
Share of students enrolled in secondary classes (age 14–18)	78 % (2021)
Share of students enrolled in tertiary education	31.3 % (2021)
Literacy of adult population ("a person of 7 years and above who can both read and write with understanding in any language")	72 % (77.7 % in 2022, up from 43.6 % in 1981)
Films produced nationwide per year	Around 2,000 in 26 languages

4 **VISUALS** Start a table and do some research to compare the figures in the table to those in Germany. Present them and discuss similarities and differences. → S26 → ○5 → ●6

Religions in India

India's population is about 80 % Hindu, 14 % Muslim, 2.3 % Christian, 1.7 % Sikh, 0.7 % Buddhist and 0.4 % Jain. Tensions between different religious groups are not uncommon, particularly between Hindus and Muslims.

Hinduism is the oldest living religion, with more than 900 million believers worldwide. A central concept is reincarnation *(samsara)*, which is governed by one's actions and their effects *(karma)*. Hinduism is not based on a single founder or scripture. It has a complex and diverse notion of God that involves many different aspects and incarnations of a supreme being. The three most basic of these incarnations form the Hindu triumvirate: Shiva, Brahma and Vishnu.

5 **LANGUAGE** Think of some polite questions to ask someone in a foreign country, such as India, about their culture, religious beliefs and festivals. Also discuss which sensitive issues and formulations (intercultural pitfalls) should be avoided. D1

Shiva

Brahma

Vishnu

V2–3 **6** **VIEWING**

a) Watch the film about Hinduism and sum up basic facts about Hinduism, including its rituals, and outline the most important deities and their function. Then explain central beliefs and concepts of Hinduism and how Hinduism affects everyday and cultural life in India.

b) Watch the BBC report about teaching the classical language of Sanskrit in India's school curriculum. Take notes and describe what you have learned about the language, its importance and the current controversy.

c) Latin is an ancient language taught in many schools. Compare and contrast teaching Latin in Germany and teaching Sanskrit in India.

d) Research religious festivals in India. Create a poster and have a gallery walk in class.

Analysing a fictional text

Fiction is a genre of literature which makes use of imaginary characters and events. In these Abi skills pages, we will concentrate on analysing narrative perspective and characterisation based on extracts from four novels written by Indian authors.

Step 1 Narrative perspective

Analysing the narrative perspective includes examining both the narrator and the point of view. The **narrator** is chosen by the author to tell the story. The most common ones are a **first-person narrator** speaking as "I", or a **third person narrator** speaking about others as "he", "she" or "they".
The **point of view** refers to the perspective from which the reader experiences the events and action (**plot**). This could be the perspective of a person, an animal or even a thing. The point of view creates a specific reading experience because it determines the information that is available to the reader. For example, a story about a day at your school might be completely different when told from a teacher's or student's point of view.
The point of view can be **within the story** (told through the eyes of one character) or **outside the story** (observing all characters).

1 ANALYSIS Read each of the first sentences of novels by Katherine Boo, Kiran Desai and Aravind Adiga. Examine the narrative perspective in these opening sentences. → S8

> Midnight was closing in, the one-legged woman was grievously burned, and the Mumbai police were coming for Abdul and his father.
>
> From: Katherine Boo, *Behind the Beautiful Forevers*, 2012

> All day, the colors had been those of dusk, mist moving like a water creature across the great flanks of mountains [...]. Sai, sitting on the veranda, was reading an article about giant squid in an old *National Geographic*.
>
> From: Kiran Desai, *The Inheritance of Loss*, 2006

> I, too, have a secret.
>
> From: Aravind Adiga, *Selection Day*, 2016

2 CREATIVE TASK

a) Read the tip. Then change the narrative perspective in two of the novels' opening sentences.
b) Note the effects of the change.

TIP

Changing points of view
Sometimes it might be misleading to examine only one sentence or scene in order to find out about the narrative perspective because the narrator can change, which **shifts the point of view**. Depending on the point of view, the narrator has **limited** or **unlimited access to information** about the plot.
A first- or third-person narrator who is part of the plot has only a **limited point of view**.
Only a third-person narrator, who is outside the plot and knows about the outcome, the feelings and thoughts of the characters, is **omniscient**.

3 ANALYSIS

a) Read the first three short chapters of *No God in Sight* by Altaf Tyrewala. Analyse the narrative perspective in each extract.

> **Mrs Khwaja**
> I used to be a poetess and would dwell on minute metaphors for days.
> Now all day I cook for Ubaid and Minaz, spend the thousands their father earns every month, and contemplate television absent-mindedly.
> I have nothing more to say.
> The hum of air-conditioned rooms and twenty-four-hour TV has silenced me.

> **Mr Khwaja**
> Twenty-six years ago I married a mediocre poetess. She gave me two kids – a son who spends every waking hour online, and a daughter who's never home.
> We live together and are still married, the woman and I.
> The poetry has escaped our lives. I don't know her any more.

Ubaid
Home is where mom chases me with a plateful of food and frozen poems in her eyes. Where dad is vocal with his disapproval and where my sister Minaz, on witnessing the scenes, runs out the door like an anxious squirrel.
My heart isn't at home.
All day long I roam desolate cyber landscapes and chat with disembodied strangers – in search of home, a heart.

From: Altaf Tyrewala, *No God in Sight*, 2005

b) Write a paragraph in which you examine the effect of the narrative perspectives of the Khwaja family on you as a reader. Don't forget to quote using quotation marks, the original words and line numbers.
→ S12.4 → ○7

TIP

The effects of different perspectives
The author chooses the narrator's point of view deliberately to create a specific effect on the reader's understanding of the plot.
If the narrator takes a position **outside of the plot**, observing and commenting on the events like an omniscient narrator, then this narrator tends to be **impartial**.
If the narrator tells the story from the viewpoint of a character **within the story**, the reader gets a **partial** view of the events. The third-person limited narrator focuses on one character to make us sympathise with him/her. A first-person narrator is often the main protagonist. We easily understand his or her experiences and feelings.

c) Proofread your paragraphs and give each other feedback. → S12.2, S32 → ●8

TIP

The structure of a paragraph:
1. Provide a topic sentence.
2. Give example(s).
3. Explain the example(s).
4. Summarise and plan a transition to the next paragraph.
5. Check the use of linking words.

One idea per paragraph

Step 2 Characterisation

4 BEFORE YOU START Brainstorm your own character traits. Structure them in a mind map and discuss it with your partner. → S23

Authors describe characters **directly** and **indirectly**. A direct description is clearly stated by the narrator, the protagonists or other characters, whereas an indirect characterisation requires you to infer information from that character's decisions, actions and ways of thinking and talking to others.
Different types of characters include major and minor characters. Major characters include the **protagonist** (main character) and sometimes an **antagonist** (character opposing the main character). Protagonists are usually presented as **round characters**, i.e. their feelings, thoughts and personal development are portrayed in depth, whereas **flat characters** (often the minor characters) are described superficially and have a clear function (e.g. the bus driver).

5 ANALYSIS
a) In groups of three, examine one of the characters (Mrs. Khwaja, Mr. Khwaja or Ubaid) in the three chapters above. Note down and structure the character traits. → S7

TIP

Information to look for in the text:
personal data, behaviour, likes/dislikes, thoughts, mood, relationships, …

b) Examine the character constellation. Draw the three names in a triangle. Connect them with arrows, noting down what you find out about the relationship between them.

TIP

Character constellation
Sometimes it is helpful to take a closer look at the relationships between the characters to find out about friendships, conflicts and relationships, their beliefs and values, or the function of that respective person in the plot.

6 **ANALYSIS** Write a characterisation of Mrs and Mr Khwaja and Ubaid.

TIP

How to structure a characterisation
Introduction: Mention the novel, the author and the characters you have been asked to characterise.
Main part: Structure your information in paragraph(s) and in order of importance. Name the character trait and refer to direct and indirect information in the text to support your findings.
Conclusion: Summarise the character's personality.

Step 3 The characters' language

A lot of personal information is revealed indirectly. To find out about it, observe the characters' language (tone, choice of words, sentence structure), mood, use of humour/irony or even the author's punctuation. → S10

7 **ANALYSIS** Read the extract from Aravind Adiga's novel *Selection Day* and write one paragraph analysing how the boys communicate with each other.

***Selection Day* by Aravind Adiga is the author's third novel. It was also adapted as a TV series. In this coming-of-age story, Manju and Javed, two ambitious cricket players, get to know each other.**

'I don't understand,' Manju said.
'That's because you have no brain-waves, man.' Javed closed his notebook and returned it to his cricket bag.
5 'Give me that book one more time,' Manju retorted. 'I have brain-waves.'
'No. No. I don't feel any brain-waves around you.'
Manju showed Javed his middle finger.
10 'You're full of shit. You talk big but you're scared of a woman who wears half-moon glasses. Listen. Enough of this poetry of yours. I have a serious question. Do you know a cure for pimples? They became worse in
15 Manchester. I think it was the cheese.'
'I never had pimples.' [...]
They watched the garden, and the taxis going around the curved colonnade of Horniman Circle.

From: Aravind Adiga, *Selection Day*, 2016

Step 4 Writing your analysis

The following points will help you to write a well-structured analysis. Practise using these when you work on further analysis tasks in this topic.

1. For the task you have been given, read the text carefully and take notes.
2. Categorise your information in order of importance to structure your text.
3. Create paragraphs for each relevant aspect for the given task (e.g. narrative situation, point of view, setting, plot, characters). Use linking words to connect this information.
4. Start with an introduction, stating the source and the topic of your analysis.
5. Use your own words (synonyms, paraphrase) and prove your findings with quotes from the text and/or give the corresponding lines.
6. Conclude with a short summary of your findings.

Behind the Beautiful Forevers – life, death and hope in a Mumbai undercity

While India is prospering, the inhabitants of the Annawadi slum are feeling the possibility of change. Abdul is a thoughtful teenager earning money by trading recyclable garbage. He works so that his younger brother can attend school. Optimistic Sunil is a former thief and trash picker who sells waste to Abdul, always wanting to be taller and to improve his life.

Early one morning, Abdul was perched on a black garbage bag by the video shed, contemplating another fruitless trip to Dongri and the "Anything to move?" routine of the evening to follow, when Sunil nestled into the garbage bag beside him. They hadn't seen each other in a while, with Abdul away, driving. Sunil leaned in close, as an almost-friend will sometimes do.

"Lend me two rupees for something to eat?"

Abdul reared back. "Ugh! Talking to me so close and you haven't washed your mouth! It's horrible. And your face. Go wash your face! I get scared just looking at you."

"Okay, okay, I will," Sunil said, laughing. "Just got up."

"Early for a thief."

"Not doing that anymore."

Garbage prices had been inching back up, police beatings had been intensifying, and security guards at the airport had stripped him naked and shaved his head. Sunil had decided to return to scavenging. In fact, this decision to scavenge was why he was sitting with Abdul on a garbage bag on the road. [...]

"Always I was thinking how to try to make my life nicer, more okay, and nothing got better," Sunil said. "So now I'm going to try to do it the other way. No thinking how to make anything better, just stopping my mind, then who knows? Maybe then something good could happen."

Abdul swatted him. "I lose my head, listening to you," he said. He felt old, sitting next to someone who still had ideas. When the slum got demolished, they'd probably never see each other again. Sunil wanted to start his life over somewhere outside the city, where there were trees and flowers, but Abdul thought it likelier that Sunil would end up sleeping on city pavement. These last days of Annawadi might be the best days Sunil would get.

A large, glossy leaf gusted across the road and landed at Abdul's feet. The filth in the air had barely browned it. He reached for it, took a rusty razor blade from his pocket, sliced the leaf into tiny pieces, then blew into his palm. Green confetti settled on Sunil's eyebrows, in his lashes, and on top of his rough-shorn head.

"So what now?" asked Sunil after a minute.

"What now? So wash your mouth and go to work! Already you're late. What's going to be left on the ground at this hour?"

"Okay, bye," said Sunil, jumping up, brushing off the leaf bits, and starting to run. Abdul watched him go. Weird and decent kid – he wished the boy luck, and half an hour later Sunil would find it, on a narrow ledge high above the Mithi River.

Soon, the taxi drivers who littered this ledge with garbage would be pushed elsewhere, as the new airport fulfilled its talismanic role: becoming an elegant gateway to one of the twenty-first century's most important world cities. But for now, eleven cans, seven empty water bottles and a wad of aluminium foil rested on a long spit of concrete, awaiting the first child with the courage to claim them.

From: Katherine Boo, *Behind the Beautiful Forevers*, 2012

Intro: **Annawadi slum** a slum near Mumbai Airport 5 **to nestle** to get comfy 21 **to scavenge** to search for and collect waste

8 **COMPREHENSION** After reading this extract from Boo's novel, describe the location where Abdul and Sunil meet.

9 **ANALYSIS**

a) Examine the narrative perspective. → S8

b) Characterise Abdul and Sunil (personality, interaction and use of language). → S7 → ○9

10 **CREATIVE TASK** Sunil and Abdul meet again a year later. Write a short dialogue. → S18

11 **LANGUAGE** Prepare for your *Abitur*: Make (digital) learning cards with phrases on narrative perspective, structuring a characterisation, how to quote and writing a paragraph. Then go for a 'learning walk' together to quiz each other.

A India coming into its own

A glossary of Hinglish terms

chuddies underpants
airdash to go somewhere very quickly
timepass to pass time
glassi thirsty
chaivanist a person who is extremely fond of chai tea
prepone the opposite of postpone, i.e. bringing a meeting forward

'Glassi', 'Chuddies'? Hinglish lessons offered to win business

Hinglish lessons are being taught in UK colleges for the first time to help young Britons win business in India.

Portsmouth College has introduced a new course for the language, a hybrid of English and Hindi, that has been spoken on both continents since the 17th century. It is widely used today in Indian business, films, music, and advertising.

Hinglish is a fusion of the two languages that is preferred by India's booming business community, meaning learning it could be suitable for students looking for international opportunities in the world's seventh largest economy, which is growing more rapidly than any other. Portsmouth College said Hinglish in turn was the fastest growing language on the South continent. "Films are being watched by a lot of Indian people and right from the titles to the script, everything is in Hinglish," teacher Viraj Shah explained.

James Watters, a department head at the college, said: "It's great to hear that our future generation of workers are taking into account [the] things that are happening around us." He said the course would make them "socially aware and better prepared for situations they may be faced with."

According to Collins English Dictionary, a number of common English words have in fact been influenced by Hinglish. These include the words "shampoo", from the Hindi word for massage or knead; "cushy", which stems from the Hindi word for pleasant; "cot" which originates from the Hindi word for hammock or bedstead; and "thug" from the Hindi word for cheat or thief. Common Hinglish phrases, with borrowed British words, include: "Time kya hua hai?" – which means "what is the time right now?"; and "I have hazaar things on my mind right now" which means "I have a thousand of things on my mind right now."

While there is evidence of Hinglish being around since the 17th century, and featuring in poetry in [the] 19th century, it took off notably as part of popular culture in the 1990s with the rise of music channels like MTV. It is now said to be ubiquitous in Bollywood film. Examples of Bollywood films using Hinglish in the titles include "Ek Tha Tiger" (Once There Was a Tiger), "Love Aaj Kal" (Love Today Tomorrow) and "Shaadi Ke Side Effects" (The Side Effects of Marriage).

Sara Spary, *Telegraph* online, 2018

19 **cushy** easy, undemanding
20 **cot** small bed
21 **hammock** *Hängematte*
21 **thug** a violent person; a criminal
23 **Time kya hua hai** [taɪm kja huːa ˈhaɪ]
24 **hazaar** [həˈzɑːr]
29 **ubiquitous** [juːˈbɪkwɪtəs] present, found everywhere

1 COMPREHENSION Outline the history and use of Hinglish according to the text. → S13

2 ANALYSIS
a) Analyse the effect of the use of Hinglish words in the text.
b) Analyse the tone of the article. → S10

3 LANGUAGE
a) Collect words and phrases to talk about language and its development. → ○10
b) List structures in the passive voice and in the progressive form that you can find in the text. Examine their effect on the meaning of the statements.
c) Write about a language class you are interested in, using passive, simple and progressive structures. → ●11

4 EVALUATION "It's great to hear that our future generation of workers are taking into account [the] things that are happening around us" (ll.13–14). Starting with this quote, write a comment for the feedback section of the college's website. Justify your views.

The legacy of Gandhi

5 **BEFORE YOU START** Collect facts you already know about Gandhi and share them with your class.

In the run-up to his 150th birthday in 2019, Gandhi was remembered worldwide and honoured for his achievements.

He was a frail man who wore glasses and a traditional Hindu loincloth [...] and had a toothless grin. He looked like a simple Hindu holy man. But armed only with great courage and a strong commitment to nonviolent resistance, Mohandas Gandhi took on one of the world's mightiest empires. [...]

Gandhi, born on October 2, 1869, in western India, never expected to be the face of a movement. But his moment of truth [...] came [...] when he was 24 years old. After graduating from law school, he'd been hired to work as a lawyer for an Indian trader in South Africa. Riding the train there [...] with a first-class ticket, Gandhi was asked to move to a third-class car to make room for a white passenger. When he refused, he was thrown off the train.

The incident opened Gandhi's eyes to the discrimination against non-whites that was common in South Africa, which at the time was split between British and Dutch rule. More than 150,000 Indians had been brought there as indentured servants. In certain provinces, they were forbidden to own property and vote in local elections, and they had to register with the government and have their fingerprints taken.

Gandhi spent 21 years fighting these injustices. During this time, he developed his philosophy of nonviolence: that the only way to bring about change was through peaceful demonstrations, such as boycotts, marches, and sit-ins. "The first principle of nonviolent action," he wrote, "is that of noncooperation with everything humiliating." After negotiating the repeal of some of South Africa's most oppressive laws targeting Indians, Gandhi brought his method of nonviolent action back to India.

In 1919, the British passed the Rowlatt Act, which gave the Raj (as the British administration in India was known) the power to imprison without trial anyone thought to be plotting to overthrow the government. The Act was aimed at shutting down opposition [...], but it had the opposite effect: The push for Indian independence intensified, and Gandhi emerged as a national figure. He called for a day of protest [...]. The British arrested Gandhi [...], fueling more demonstrations. At one of them, in Amritsar, British forces fired on the unarmed crowd, killing more than 400 people. The massacre galvanized Indians, and they rallied around Gandhi, calling him Mahatma ("great soul" in Sanskrit). In 1920, Gandhi organized a campaign of noncooperation with the British. Indians boycotted British goods, courts, schools, and taxes, bringing the nation to a standstill.

Gandhi was unlike other leaders of the independence movement, which had been dominated by elites. He believed India would gain independence only through a mass movement that included all Indians, rich and poor, Hindu and Muslim. He [...] wore simple clothes to identify with the poor, and advocated for the Dalits, known then as the "untouchables," the lowest caste in India's traditional social hierarchy. [...]

Gandhi's most famous act of defiance began on March 12, 1930, when he led a protest against the Salt Acts, which prohibited Indians from gathering, making, or selling their own salt, forcing them instead to buy it from the British. With 78 followers by his side, the 61-year-old Gandhi embarked on a 240-mile walk from his home in Ahmedabad to Dandi, on the shore of the Arabian Sea. At the end of the 24-day journey, known as the Salt March, Gandhi picked up a lump of salt from the mud and proclaimed to a large crowd: "With this, I am shaking the foundations of the British empire."

Mohandas Karamchand (Mahatma) Gandhi, 1869–1948

1 **frail** weak
1 **loincloth** a piece of cloth worn around the hips
13 **indentured servants** people doing hard labour under contract with no wages, but basic housing and food for a number of years to pay off a debt or get transport to another country; *Vertragsknechte*
18 **sit-in** occupying a place/building in protest
20 **repeal** reversal/abolishment of a law
27 **to fuel** *(here)* to intensify
29 **to galvanize** to shock/alarm sb into action
29 **to rally around** to help/support sb
36 **to advocate for sb** to speak up for or defend sb
41 **to embark on sth** to begin sth
43 **lump** a solid, uneven mass
44 **to proclaim** to announce in public

Gandhi was imprisoned for seven months, but tens of thousands of Indians followed his example, making salt at the seaside and submitting to beatings and arrests.

When World War II (1939–1945) began, Gandhi [...] decided not to support the war unless Britain "quit India" immediately and granted independence. Britain refused, and Gandhi began the "Quit India" movement. The British arrested Gandhi and more than 100,000 others. But the movement helped persuade other countries, including the U.S., to put pressure on Britain to set India free. After the war, the financially depleted Britain was finally ready to do just that.

However, within India tensions increased between Hindus and Muslims, as both groups feared being left out of India's new government. In July 1947, the British Parliament approved the Indian Independence Act, dividing the subcontinent into two independent countries: Hindu-dominated India and Muslim-dominated Pakistan. [...] Gandhi opposed partition. Hindus and Muslims, he said, "must be brave enough to love one another, tolerate one another's religion . . . and trust one another."

To protest the violence, he went on hunger strikes and visited troubled areas. It was during one of those visits, in 1948, that his life was tragically cut short. A Hindu extremist, upset about Gandhi's tolerance of Muslims, shot him three times, killing him at age 78. People around the world mourned his loss.

From: Joe Bubar, *New York Times Upfront Scholastic*, 2019

47 **to submit** to undergo
53 **to be financially depleted** to have run out of money

6 COMPREHENSION

a) State what sparked Gandhi's interest in fighting for people's rights.
b) Point out in what way Gandhi differed from other independence activists.
c) Chronologically, outline the key moments of Gandhi's activism in India. → S13 → ● 12

7 ANALYSIS

a) Explain how Gandhi's years in South Africa affected his engagement in India.
b) Examine the language in lines 1–4 and explain its function. → S10
c) Analyse the tone of the article and explain the messages it imparts to the reader.

D2 **8 LANGUAGE** Write down all the gerund forms from the text and explain their effect. Then give a short overview of Gandhi's actions and their consequences, using three gerund forms. → G3 → ● 13

9 EVALUATION Starting with Gandhi's "nonviolent action" principle and the Amritsar events (ll. 19, 27–28), discuss to what extent Gandhi's means of protest were justifiable. → S14.1

Kailash Satyarthi

Malala Yousafzai

V4 **10 VIEWING**

a) Watch the BBC film "Caste in modern India" and sum up what caste is. Point out what is special about the entrepreneur and outline developments in the influence of the caste system in India's education system and society. → ○ 14
b) Find and watch, or read the transcript, of Kailash Satyarthi's TED talk "How to make peace? Get angry!". Outline his biography and activism regarding the caste system and child labour. Explain the role of anger in his life. → ● 15
c) Find a TED talk and/or other information sources about Malala Yousafzai from Pakistan, a predominantly Muslim country that was part of the British Indian Empire before Partition. Sum up the conditions she grew up in, her biography and achievements. Compare and contrast her activism (e.g. her speech at the UN Youth Assembly, 2013) with Satyarthi's, including how Gandhi's teaching and activism influenced them both.
d) Write a media post (such as a social media post, a personal blog post or similar) on your personal reaction to what you have learned about Gandhi, Satyarthi and Yousafzai. → S18

Living in the Himalayas

All day, the colors had been those of dusk, mist moving like a water creature across the great flanks of mountains possessed of ocean shadows and depths. Briefly visible above the vapour, Kanchenjunga was a far peak whittled out of ice, gathering the last of the light, a plume of snow blown high by the winds at its summit.

Sai, sitting on the veranda, was reading an article about giant squid in an old *National Geographic*. Every now and then she looked up at Kanchenjunga, observed its wizard phosphorescence with a shiver. The judge sat at the far corner with his chess-board, playing against himself. [...] She shut the magazine and walked out into the garden. [...] She thought of Gyan, the mathematics tutor, who should have arrived an hour ago with his algebra book. But it was 4:30 already and she excused him with the thickening mist. When she looked back, the house was gone; when she climbed the steps back to the veranda, the garden vanished. The judge had fallen asleep [...]. "Where is the tea?" he woke and demanded of her. "He's late," said the judge, meaning the cook with the tea, not Gyan. "I'll get it," she offered. [...] Nobody noticed the boys creeping across the grass [...] until they were practically up the steps. [...] They had come through the forest on foot, in leather jackets from the Kathmandu black market, khaki pants, bandanas-universal guerilla fashion. One of the boys carried a gun. [...] They had come for the judge's hunting rifles. [...]

It was February of 1986. Sai was seventeen, and her romance with Gyan the mathematics tutor was not even a year old. When the newspapers next got through the road blocks, they read: In Bombay a band named Hell No was going to perform at the Hyatt International. In Delhi, a technology fair on cow dung gas stoves was being attended by delegates from all over the world. In Kalimpong, high in the northeastern Himalayas where they lived, [...] there was a report of a new dissatisfaction in the hills gathering insurgency, men and guns. It was the Indian-Nepalese this time, fed up with being treated like the minority in a place where they were the majority. They wanted their own country, or at least their own state, in which to manage their own affairs. [...]

That very afternoon the police arrived at Cho Oyu [...]. They interviewed the judge and wrote out a report to confirm a complaint of robbery and trespassing. [...] The respect on the policemen's faces collapsed instantly when they arrived at the cook's hut buried under a ferocious tangle of nightshade. Here they felt comfortable unleashing their scorn, and they overturned his narrow bed, left his few belongings in a heap. [...] Sai felt embarrassed. She was rarely in the cook's hut, and when she did come searching for him and enter, he was ill at ease and so was she, something about their closeness being exposed in the end as fake, their friendship composed of shallow things conducted in a broken language, for she was an English-speaker and he was a Hindi-speaker. [...] Kanchenjunga glowed macabre, trees stretched away on either side, trunks pale, leaves black, and beyond, between the pillars of the trees, a path led to the house. It seemed a long while before they heard a whistle blowing and saw a lantern approaching, and there had come the cook, bandy-legged up the path, looking as leather-visaged, as weathered and soiled, as he did now, and as he would ten years later. A poverty stricken man growing into an ancient at fast-forward. Compressed childhood, lingering old age. [...] "How dare they behave this way to you," said Sai [...].

From: Kiran Desai, *The Inheritance of Loss*, 2006

Mount Kanchenjunga is the third-highest mountain in the world

1 **dusk** the time between sunset and darkness
1 **mist** light fog
3 **vapour** *Dunstschwaden*
3 **Kanchenjunga** [ˌkæntʃənˈdʒʌŋgə]
3 **to whittle** to carve
7 **phosphorescence** light from plants or animals
16 **Kathmandu** [ˌkætmænˈduː] capital of Nepal
25 **insurgency** uprising, *Aufstand*
28 **Cho Oyu** a mountain in the Himalayas, *here:* the name of the house
31 **ferocious** fierce, wild, uncontrolled
31 **nightshade** poisonous plant
32 **to unleash** to set free
32 **scorn** contempt, disrespect for sb
40 **bandy-legged** *adj* with crooked, malformed legs

11 **COMPREHENSION** Outline the characters' social situation (Sai, grandfather/judge, cook).

12 **ANALYSIS**

a) Analyse the setting. Take the imagery and atmosphere into account. → S4.1 → ○16

b) Examine the narrative technique and its effect on the representation of characters. → S9

13 **EVALUATION** Comment on how conflicts are referred to in the text.

Train to Pakistan

In the summer of 1947, when the creation of the state of Pakistan was formally announced, ten million people – Muslims, Hindus and Sikhs – fled. By the time the monsoon broke, almost a million of them were dead, and all of northern India was in arms, in terror, or in hiding. The only remaining oases of peace were a scatter of little villages lost in the remote reaches of the frontier. One of these villages was Mano Majra.

It is a place, Khushwant Singh goes on to tell us at the beginning of this classic novel, where Sikhs and Muslims have lived together in peace for hundreds of years. Then one day, at the end of the summer, the 'ghost train' arrives, a silent, incredible funeral train loaded with the bodies of thousands of refugees, bringing the village its first taste of the horrors of the civil war. *Train to Pakistan* is the story of this isolated village that is plunged into the abyss of religious hate. It is also the story of a Sikh boy and a Muslim girl whose love endures and transcends the ravages of war. (Text from the book jacket of the novel)

Introduction: **Sikhism** monotheistic religion from northern India; Sikhs honour bravery, gender and class equality and humanitarian work
in arms *adj* armed with weapons
oasis, *pl* **oases** [əʊˈeɪsɪs, əʊˈeɪsiːz] safe place

The strangers took off their shoes and came inside the large hall. The lambardar and Meet Singh followed them. Men sat up and tied their turbans. Women put their children in their laps and tried to rock them to sleep again.

One of the group, who appeared to be the leader, motioned the others to sit down. Everyone sat down. The leader had an aggressive bossy manner. He was a boy in his teens with a little beard which was glued to his chin with brilliantine. He was small in size, slight of build and altogether somewhat effeminate; a glossy red ribbon showed under the acute angle of his bright blue turban. His khaki army shirt hung loosely from his round drooping shoulders. He wore a black leather Sam Browne: the strap across his narrow chest charged with bullets and the broad belt clamped about his still narrower waist. On one side it had a holster with the butt of a revolver protruding; on the other side there was a dagger. He looked as if his mother had dressed him up as an American cowboy.

The boy caressed the holster of his revolver and ran his fingers over the silver noses of the bullets. He looked around him with complete confidence.

'Is this a Sikh village?' he asked insolently. It was obvious to the villagers that he was an educated city-dweller. Such men always assumed a superior air when talking to peasants. They had no regard for age or status.

'Yes, sir,' answered the lambardar. 'It has always been a Sikh village. We had Muslim tenants but they have gone.'

'What sort of Sikhs are you?' asked the boy, glowering menacingly. He elaborated this question: 'Potent or impotent?'

No one knew what to say. No one protested that this was not the sort of language one used in a gurdwara with women and children sitting by.

'Do you know how many trainloads of dead Sikhs and Hindus have come over? Do you know of the massacres in Rawalpindi and Multan, Gujranwala and Sheikhupura?

What are you doing about it? You just eat and sleep and you call yourselves Sikhs – the brave Sikhs! The martial class!' he added, raising both his arms to emphasise his sarcasm. He surveyed his audience with the bright eyes daring anyone to contradict him. People looked down somewhat ashamed of themselves.

'What can we do, Sardarji?' questioned the lambardar. 'If our government goes to war against Pakistan, we will fight. What can we do sitting in Mano Majra?'

'Government!' sneered the boy contemptuously. 'You expect the government to do anything? A government consisting of cowardly bania moneylenders! Do the Mussalmans in Pakistan apply for permission from their government when they rape

2 **lambardar** village official
9 **brilliantine** hair oil
10 **effeminate** like a woman
13 **a Sam Browne** a wide leather waist belt with a shoulder strap
19 **insolently** [ˈɪnsləntli] showing a lack of respect
23 **tenant** person renting a room, a building or land
27 **gurdwara** a Sikh church
29 **Rawalpindi etc.** cities in the Punjab
34 **Sardarji** title for a chief or leader
37 **bania** trader or merchant in the Indian business caste
38 **Mussalmans** archaic, disrespectful term for Muslims

your sisters? Do they apply for permission when they stop trains and kill everyone, old, young, women and children? You want the government to do something! That is great! Shabash! Brave!' He gave the holster on his side a jaunty smack.

'But, Sardar Sahib,' said the lambardar falteringly, 'do tell us what we can do.'

'That is better,' answered the lad. 'Now we can talk. Listen and listen very carefully.' He paused, looked around and started again. He spoke slowly, emphasising each sentence by stabbing the air with his forefinger. 'For each Hindu or Sikh they kill, kill two Mussalmans. For each woman they abduct or rape, abduct two. For each home they loot, loot two. For each trainload of dead they send over, send two across. For each road convoy that is attacked, attack two. That will stop the killing on the other side. It will teach them that we also play this game of killing and looting.'

He stopped to gauge the effect he had created. People listened to him with rapt open-mouthed attention. Only Meet Singh did look up; he cleared his throat but stopped.

'Well, brother, why do you keep quiet?' asked the lad, throwing a challenge.

'I was going to say,' said Meet Singh haltingly, 'I was going to say,' he repeated, 'what have the Muslims here done to us for us to kill them in revenge for what Muslims in Pakistan are doing? Only people who have committed crimes should be punished.'

The lad glared angrily at Meet Singh. 'What had the Sikhs and Hindus in Pakistan done that they were butchered? Weren't they innocent? Had the women committed crimes for which they were ravished? Had the children committed murder for which they were spiked in front of their parents?'

Meet Singh was subdued. The boy wanted to squash him further. 'Why, brother? Now speak and say what you want to.' [...]

From: Kushwant Singh, *Train to Pakistan*, 1956

41 **shabash** bravo
42 **Sardar Sahib** see Sardarji
42 **falteringly** unsteadily, showing a lack of confidence
46 **to abduct** to kidnap
47 **to loot** to steal things from shops after a riot
50 **to gauge** [geɪdʒ] to check
50 **rapt** very interested in, concentrated
54 **haltingly** with short pauses, hesitantly
57 **to glare at sb** to look at sb angrily
59 **ravished** raped
60 **spiked** *here:* killed
61 **to subdue** to make quiet
61 **to squash** *here:* to defeat, to crush

1 COMPREHENSION Outline the information you get about the conflict. → S13

2 ANALYSIS

a) Characterise the boy, including how he claims leadership in the situation. Compare your findings with how the villagers in the gurdwara react to him. → S7

b) Examine the use of anaphora in the boy's 'speech', taking into account the intended effects. → S10

3 RESEARCH Put this extract taken from the novel *Train to Pakistan* into its historical context. Add new information to the timeline you started for this topic. → ○17

4 CREATIVE TASK If you were Meet Singh, how would you respond to the boy's demand at the end of the extract? Write down his reaction and continue the story. → ●18

5 LISTENING → S21

A1 a) Jawaharlal Nehru was the first prime minister of the newly independent India from 1947–1964. Listen to his speech and how Mark Tully, a British journalist living in India, comments on the events. Explain why independence was a cause for joy and sadness.

b) Interpret what Tully's family story and their use of language show us about the relationship between British colonial officers and India. → ○19

A2 c) Find 'Jammu and Kashmir' on your map of India. Both Pakistan and India have claimed rights to this region since Partition. Jammu and Kashmir, with a mainly Muslim population, became part of India in exchange for a special status including property rights and government jobs. Then listen to a report about the region from 2019, when India made a surprising legal change to the region's special status. Describe what happened before and during the 'lockdown' by Indian military forces.

d) Compare different reactions mentioned in the text. Discuss your reaction to the report.

Creativity

The challenges that we are facing in the 21st century are ones that we have never faced before on this scale: the climate emergency, global pandemics, artificial intelligence, finding renewable energy sources, and many more. To solve them, we need to find creative solutions by thinking outside the box and by developing perseverance so we do not give up. But it also means that we have to have the courage and fortitude to make mistakes.
As the British educationalist Sir Ken Robinson once said:

> If you're not prepared to be wrong, you'll never come up with anything original.
>
> From: Ken Robinson, *The Element: How Finding Your Passion Changes Everything*, 2009

1 **AWARENESS** Why is failure such an important part of the creative process? Think of a situation in which this has happened to you. What did you learn from it?

2 **RESEARCH**

a) Have a close look at the photo. Have you heard about Kavita Shukla and her invention? What do you think it might be?

b) Curiosity and creative thinking led her to create this product. Find out more about Kavita Shukla, the story behind her invention and what else she has invented to date. Share your findings with a partner, comparing where you found the information. → S31

3 **CREATIVE TASK**

a) Look at the object below. You have one minute to think of as many different uses for it as possible. You may not use the internet, any outside help or talk to anyone else. How many ideas can you come up with?
Once the minute is over, compare your ideas with those of your neighbour. How many of your ideas are the same, and how many are unique to each of you? Why might this be? Did you use the same strategies to come up with the ideas?

b) Form small groups. Look at the object below. You now have **five** minutes to think of as many different uses for it as you can, this time with the others in your group. Once again, you may not use the internet or any other outside help. While you are brainstorming, note down all of the ideas and follow the "no bad ideas" technique. This means that you do not criticise or say negative things about any of them. Once you have completed the task, each group should share their ideas with the rest of the class. How did working in a group affect your answers? Did you find it more or less rewarding? Discuss why.

c) Imagine you have to sell the object from b) to someone else – think about what it does, or what else it could be used for, and what makes it special (so what its unique selling point, or USP, is). In your groups, come up with a creative slogan for the object that focuses on this. Follow the same technique as you did when you were brainstorming, then at the end decide on the slogan that you think is the most suitable. Present your slogan to the other groups. → S30

B Looking towards the future

Wer zieht in Zukunft die Weltwirtschaft?

MK **1** **MEDIATION** At the World Economic Forum in Davos in 2023, India had more exhibition pavilions than any other country, reflecting India's ambition to showcase its progress as the largest economy in the world. You have been asked to hand in some information about India for a European student conference on the global economy that will be carried out in English. Find and listen to the *Deutschlandfunk* radio report "Viel Reden, wenig Taten" by Michael Watzke (until 03:53). Write a short informative text for the conference in which you present facts about India's economy and its sustainability goals and give three examples for ways in which Germany is involved in India's development. → S25

Global Climate Index The Climate Change Performance Index by the organisation 'Germanwatch' tracks the climate protection performance of 59 countries and the EU.

Change and progress for women and technology in India

2 **BEFORE YOU START** Find out about India's role in the BRICS group of countries. Create a mind map and present your findings in class.

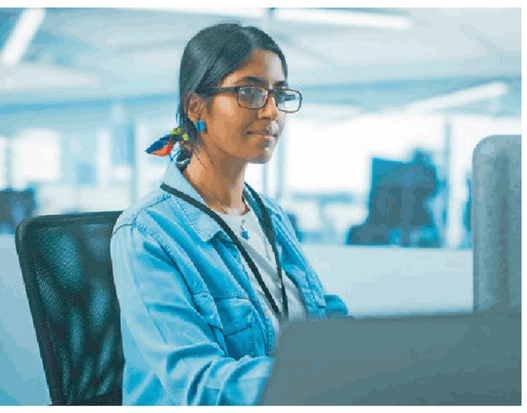
Supraja Kovuru-Gonuguntla, originally from Andhra Pradesh, has been living in Germany and working in the automobile service industry for eight years. She studied in India, graduating with a BE qualification in electronics and instrumentation engineering. She worked for German businesses in India before colleagues asked her if she was interested in working in Germany.

Is the atmosphere at work different in Germany? It was exactly how I had imagined it to be – as I had experienced in working for German companies in India. My colleagues are very straightforward; punctuality is important – they don't beat about the bush! On the other hand, I also like Indian companies – they aren't scared to try new things and they are much more innovative. The German companies tend not to want to take risks.

From what we hear here in Germany, women working in IT companies in India seems to be a common phenomenon nowadays. Yes, absolutely. The current statistics show that almost 35 % of people with specialist and technology roles in India are women. There are many reasons behind that, for example their academic track record – many are recruited for work in communication technology. They take up entry-level IT roles and pursue their careers from there. Sometimes it is difficult to remain on course in their careers, when they become parents and take time for their kids, but as students, they are very aware of what kinds of jobs are available. Women, and diversity in general, have been proven to improve business performance and now many women are setting examples, leading major firms in India.

India's Prime Minister Narendra Modi in Davos

How would you define the role of women in modern India? Lots of women pursue further education now and the progress experienced by modern Indian women is quite commendable. Today, women want equality, education and recognition, be it in politics or in finance, in science and technology or in literature, in arts, sports – women are leading everywhere, taking up all kinds of roles. That was not the case a few decades ago. Back then, the primary role of the woman was homemaker – many women did not even step out of the house. There was still discrimination at entry into further education or later; many women had to discontinue their studies and didn't reach graduation. People, sometimes their own families, argued that there was no point investing much time in studying, as they would become homemakers anyway. So there were students dropping out of college, also due to a lack of money, infrastructure or early marriage. Now they are treated with more dignity and equality.



Returning to your earlier remark: Why have women been proven to improve business performance? That's because of diverse thinking – women bring more innovation into the mix. Having both women and men working together, different ideas, means more innovation. A new law on the gender pay gap has also been implemented; if you can prove that you aren't being paid equally, you can sue your employers. Women who can work can ensure their financial independence. My parents were always interested in me being independent.

My next question is about Bangalore. The city is nicknamed 'India's Silicon Valley'. Why is that? Yes, it's called Silicon Valley because it is the nation's leading city for software and as an IT exporter, with many major international companies, and it's the fastest-growing IT hub in the world. Any company can set up a base there without too much hassle, as there are several special economic zones with great infrastructure. Taxes and trading rules are different there, so it has become easier for companies to set up – not only software service providers, but also startups – there are more than 13,000 startup companies there, often founded by young academics with prior working experience. Startups contribute majorly to economic expansion and development is mutual – the infrastructure attracts companies and the companies attract manpower. There is currently around 1.5 million skilled manpower, and the number is increasing every year.

When did this development start? It actually started with Texas Instruments, set up in Bangalore in 1985, and the two Indian firms Infosys and Wipro opening their firms as IT exporters in Bangalore, and technology in Bangalore has never looked back. We can expect a lot more from Bangalore. It's very exciting.

How do you think business relations between India and Germany might develop? India was one of the first countries to establish diplomatic relations with Germany after World War II. Trade with Germany even dates back to the sixteenth century – the Fugger family used to trade spices in India. It's an interesting story. Recently, the Indian Prime Minister and the German Chancellor signed a partnership for collaboration on the Paris Agreement on Climate Change. I think both welcome this cooperation and this will strengthen the collaboration between public and private firms and research institutions. India is one of the fastest-growing economies in the world. Many German companies are extending their business relations with India. Germany holds high repute in R&D (research and development).

What about young people in Germany? Will there be more student exchanges both ways – will that happen more often now? Probably. Many Indian students now do their Masters or Highers in Germany, to gain the knowledge from German R&D. I have heard about exchange programs; last year a German colleague's son was also in India, in Mumbai, on a college exchange.

Can you tell us a bit more about your job at the moment? I program software components which are used for networking or updating various electronic units in cars. The company also develops measurement and testing tools used in automotive; they are most highly reputed in the industry. I learnt to do programming on micro-controllers during my studies in India and it fascinated me to move more into programming and automation. Everyone wants systems to be automated all the time. The future will be more of AI. This will have a significant impact on the programming job market.

From an interview with Supraja Kovuru-Gonuguntla by Dr. Maja Jäckle, 2023

3 **COMPREHENSION** Outline the current life situation and career opportunities for women in India, according to Supraja Kovuru-Gonuguntla. → S13

4 **ANALYSIS** Explain the rise of Bangalore as a centre of technology and business.

Talent scouting

'I've got news for you, Tommy Sir. [...] You should have seen the younger brother bat today at the Oval Maidan. You should have. He's nearly as good as his big brother.' Darkness, Mumbai. The bargaining goes on and on. 'And you know just how good the elder brother is, Tommy Sir. You said Radha Krishna Kumar was the best young batsman you've seen in fifty years.' [...] Behind glass and steel, behind banks and towers, behind the blue monstrosity of the Bharat Diamond Bourse is a patch of living green: the Mumbai Cricket Association (MCA) Club in the heart of the Bandra-Kurla Financial Centre. Floodlights expose the club's lawns, on which two men scavenge. [...]

'The younger brother is called Manjunath Kumar. He's the biggest secret in Mumbai cricket today, I tell you. The boy is the real thing.' [...] Pramod Sawant, now in his early forties, was a man of some importance in Bombay cricket – head coach at the Ali Weinberg International School, runner-up in last year's Harris Shield. Head Coach Sawant was, in other words, a fat pipe in the filtration system that sucks in strong wrists, quick reflexes and supple limbs from every part of the city, channels them through school teams, club championships, and friendly matches for years and years, and then one sudden morning pours them out into an open field where two or maybe three new players will be picked for the Mumbai Ranji Trophy team. But he is nothing if he can't get Tommy Sir's attention tonight. [...]

There – opposite Victoria Terminus. Disappearing. Manjunath Kumar ran down the steps towards a tunnel, the black handle of a cricket bat jutting like an abbreviated kendo stick from the kitbag on his left shoulder. Three more steps before he reached the tunnel. Fact Stranger than Fiction: place a glass of boiling water in your freezer next to a glass of lukewarm water. The glass of boiling water turns into ice before the lukewarm water. How does one explain this paradox? [...] 'Stop right there. We were talking about you last night. I said, stop.'

The silhouettes of the Municipal Building and the spiked dome of the Victoria Terminus struggled against the morning smog, and the air in between them was scored by cable wires. Blue smoke rose from the garbage burning in a corner. Between the buildings and the burning garbage stood a fat man, trying to catch Manjunath like a football goalie. 'Come back, boy. Come back at once.' With a grin, Manjunath surrendered, and walked back to where Head Coach Sawant stood. 'Did you hear what I was saying? I said, we were talking about you last night. "We" means two people. So, who was the other man talking about your future? Ask me.'

Instead of which, Manju, drawing a hand from his cricket bag, showed the coach something.

2 **maidan** [mʌɪˈdɑːn] an open space used for public gatherings, games and recreation
8 **to scavenge to** search for sth valuable, e.g. in a public area or rubbish heap
14 **limbs** arms and/or legs
21 **kendo stick** bamboo weapon used in martial arts
27 **smog** thick, polluting fog; a mixture of smoke and fog

The Chhatrapati Shivaji Terminus (previously named Victoria Terminus) is the main station in south Mumbai

The Oval Maidan, a famous oval-shaped Mumbai park including a cricket ground

'What is this?' Sawant asked, as the boy handed him a disturbingly large page of the Sunday newspaper.

'Please, sir. What is the answer?'

Sawant took the Paradox in both hands. His brain struggled with High School Physics and his lips with Newspaper English. . . . place a glass of boiling water in . . .

'I have no idea, Manju. No idea at all. Take it back. Manju,' the coach said, 'why have you brought this to cricket? Is there no one at home you can show this to? [...]' As Manju folded his precious piece of newspaper and tucked it into his cricket kitbag, Sawant studied him from head to toe, like a man wondering if he has made a bad decision. 'Tommy Sir was the other man talking about you. You know what it means if he takes an interest in a boy.' But Manju had flown. [...]

There – shirtless, on the floor of a 320-square-foot box of brick. Home. Manjunath was back in the one-room brick shed, divided by a green curtain, where he had lived since his father brought him and his brother to Mumbai, nine years ago. Pressing his palms against his cheeks, the boy went over the newspaper once again[.] [...]

It was an open well, the kind that still exists in a suburb like Dahisar, raised three inches from the ground and covered by a rusty iron grille: and as he lay face down on it Manju watched something beneath the water's skin. [...] Radha, the Young Lion, was square-jawed, tall and muscular, and was sometimes mistaken for Manju's uncle, though there was just a year and a month between them. He strained to see through the grating to where his younger brother was directing the pen-torch beam. [...] 'I've hidden it behind the TV,' Manju whispered. 'What?' 'My biology experiment. I want full marks in class this time.' Two months ago, his model fighter jet plane, a project for his Physics class, left on the dining table, had mysteriously vanished after he had put four days of work into it. 'He's going to find it anyway, and then he'll throw it out, Manju. Come. We have to go. He's woken up by now.'

From: Aravind Adiga, *Selection Day*, 2016

43 **precious** valuable
50 **palm** *Handinnenfläche*
52 **grille** *Gitter*

1 COMPREHENSION Outline the characters you meet in the text.

2 ANALYSIS

a) Examine how Mumbai is represented. → S4.2

b) Characterise Manju, also considering his relationship to other characters. → S7

3 SPEAKING Speculate on how Manju will develop. Discuss your ideas with your neighbour. Give evidence from the text for your opinion. → S23

4 EVALUATION

a) Choose your favourite moment from the extract and rewrite it from another character's perspective. → S18 **OR**

b) Continue the story, showing how Manju will develop. → S18 → ○ 20

Dahisar, a Mumbai suburb

Hosting an Indian literature festival

Plan and organise an Indian literature festival. If you only have a short time for the task, this could be done digitally for your class, e.g. on a digital pinboard with attached texts, audio files, videos and interactive elements you have created or put together using introductions and links to online resources.
It could also be prepared for a special occasion (small scale or larger), e.g. an exhibition and/or an event in the school library for classmates in a parallel course, or as an interactive way to introduce 11th-grade classes to what they will learn about in the *Oberstufe*.

Step 1 Deciding on a scope and time frame for your literature festival project

This will influence which type of festival will be possible. Agree on what can realistically be done, according to the time and resources available to you. Collect ideas and make decisions on the options you and your classmates would like to choose and carry out (see suggestions in Step 2).

Step 2 Choosing your own tasks

Split up into groups who will be responsible, for example, for one of the following areas:

- organisation, coordination and general support, including posters and information leaflets or texts for your school's online organisation system or website to advertise the event
- doing short informative talks on authors, their books or a region of India in which a book is set, illustrated with pictures on posters or using presentation software
- carrying out (interactive and/or live) workshops, e.g. on characterisation or analysing narrative perspectives or stylistic devices in text extracts → S7–S10
- writing or presenting book reviews for some of the Indian literature you have read in the course of the topic → S16
- preparing collaborative activities such as (interactive) quiz questions on book extracts or surveys on which of the books on display are the most interesting → S29
- doing performances or making videos of scenes from chapters of Indian books
- presenting (virtual) interviews with Indian authors → S24
- recording your own/doing live readings of book extracts
- introducing and playing/presenting authors' own reading sessions, reading passages from their books aloud
- offering question-and-answer sessions on different aspects of Indian literature, culture, history, geography or politics as related to the book extracts presented → S31
- or come up with your own ideas.

Step 3 Making it professional

Check your input before presenting it.

1. Have you named all the sources of other people's work of any kind? Check the rules for using and giving credit to the creators of texts, graphics, pictures, interviews, any material found online, your classmates' input and anything else you have used.
   → S12.3, S12.4, S28.3
   If you create an exhibition or other publication of your results, give thanks to those involved and make the sources available to people who see it.
2. Cross-check your own group's English-language elements or your group's content with another group. Check pronunciations online, e.g. of Indian names or English words; searching for videos of Indian writers talking about their books would help you to find out how names and places are pronounced. Give constructive feedback.

Step 4 Carry out your festival

Good luck with what you have chosen to do! Then celebrate your success, e.g. by collecting visitors' positive feedback, with a visit to an Indian restaurant or by making a finger food buffet using Indian recipes.

7 Nigeria
Introduction

> My weapon is literature.
>
> Chinua Achebe
> (author, professor and critic)

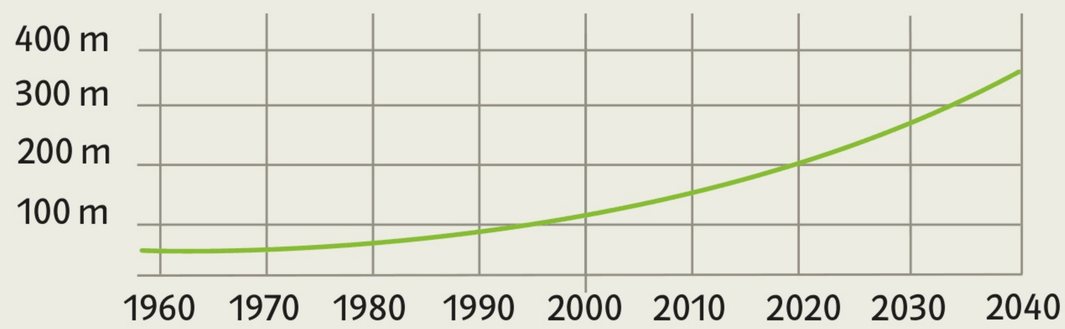
> I am convinced that Nigeria would have been a more highly developed country without the oil. I wished we'd never smelled the fumes of petroleum.
>
> Wole Soyinka
> (Nobel Prize laureate for literature)

> One in four sub-Saharan Africans is Nigerian, and it has 140 million dynamic people – chaotic people – but very interesting people. [2007]
>
> Ngozi Okonjo-Iweala
> (economist, politician and diplomat)

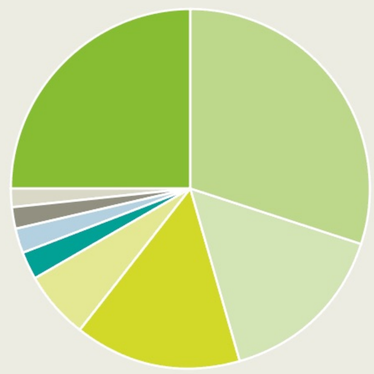
1 **COMPREHENSION** Read the quotes and discuss with a partner what they tell you about Nigeria.

Taking a closer look at Nigeria

Nigerian population (1960–2040)

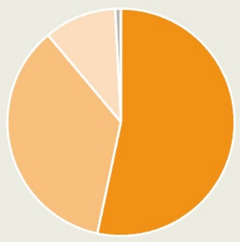


Ethnic groups



- Hausa 30.0 %
- Yoruba 15.5 %
- Igbo (Ibo) 15.2 %
- Fulani 6.0 %
- Tiv 2.4 %
- Kanuri/Beriberi 2.4 %
- Ibibio 1.8 %
- Ijaw/Izon 1.8 %
- other 24.7 % (2018 est.)

Religions



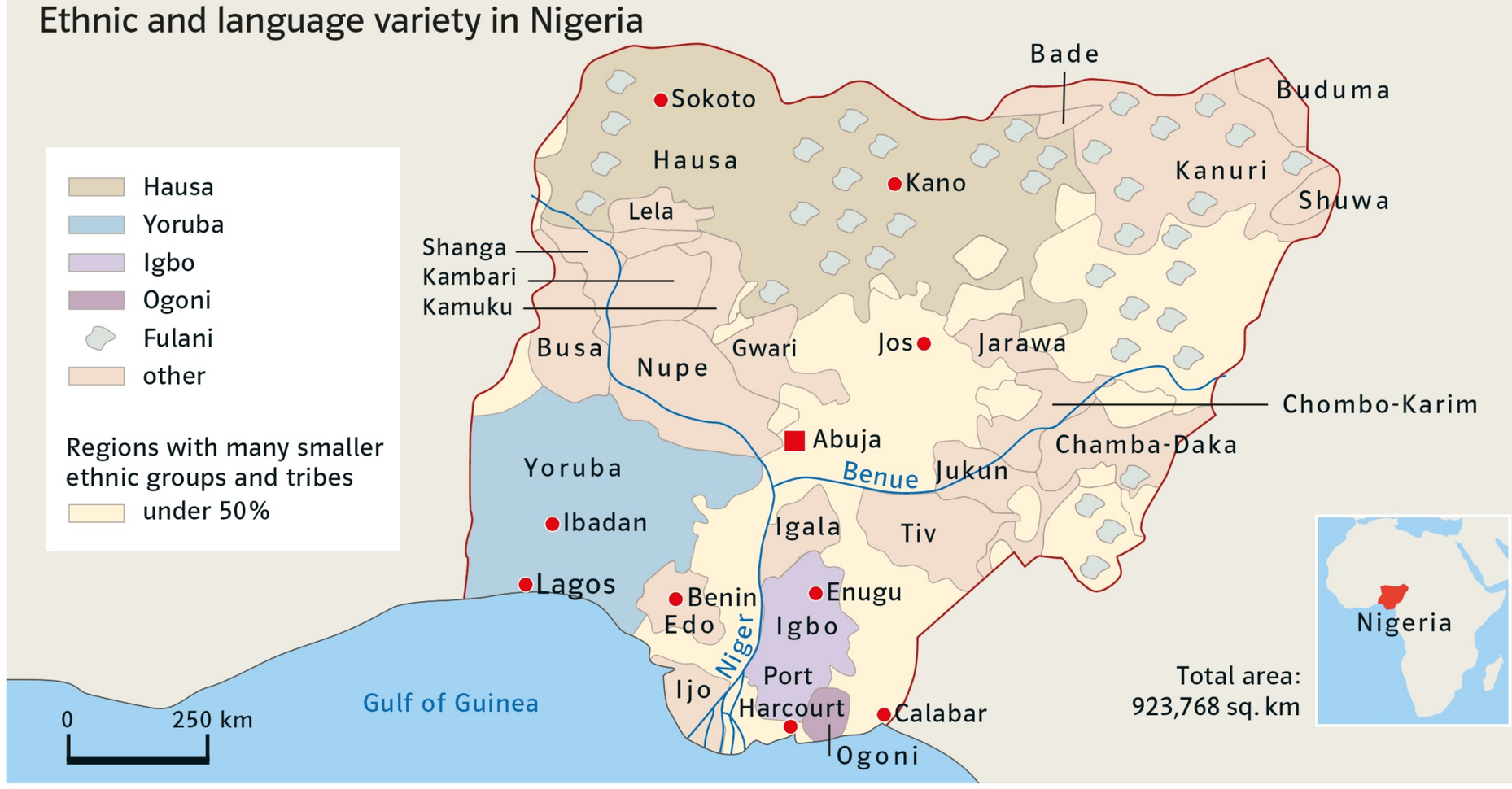
- Muslim 53.5 %
- other Christian 35.3 %
- Roman Catholic 10.6 %
- other 0.6 % (2018 est.)

Languages

- English is the official language of Nigeria, and French is also a mandatory school subject.
- Hausa, Yoruba and Igbo have 48, 39.5 and 27 million speakers, respectively.
- More than 525 native languages, dialects and pidgins are spoken in Nigeria.

From: Ezenwa, Obiora & Chukwunonso, Nwoye. (2018); CIA, 2018 (2, 3); worldpopulationreview.com

Ethnic and language variety in Nigeria



2 **VISUALS** → S26

a) Look at the maps and the statistics. Guess why Nigeria is often nicknamed 'The Giant of Africa'.
b) Describe where the three major ethnic groups live in Nigeria.
c) Sum up how Nigerians communicate. Exchange your findings with your partner.

A Nigerian history lesson

Pre-colonial Nigeria

Diversity in the region around present-day Nigeria can be traced back to prehistoric settlers as early as 1100 BC. Archaeologists have found remains of various ancient civilisations there. The different civilisations had their own traditional religions, but during the 11th century AD Islam reached Nigeria through the Bornu Empire (1068 AD) and Hausa States (1385 AD) in the north. Christianity came to Nigeria in the 15th century through Portuguese missionaries.

Agriculture, animal husbandry and trade were the main pillars of the economy until the 1400s. The people cultivated their land and grew a variety of crops, such as yams and rice. Herdsmen migrated with their cattle according to weather conditions, and merchants set up markets along existing trade routes.

Much of this changed dramatically in the 15th century when the global slave trade led to chaos in Western Africa. As the need for cheap labour increased, the Europeans paid local people to provide them with slaves. This caused conflicts among the different tribes in the region, who kidnapped members from each other's tribes and sold or traded them to Europeans. The slave trade led to the development of large settlements at Nigeria's ports like Lagos, which soon became a centre of commerce.

1 **COMPREHENSION** Outline the origins of Nigeria's diversity.

2 **RESEARCH** Do research on the transatlantic slave trade and prepare a presentation. Present your presentation in small groups and give feedback. Take turns. → S31, S22

Colonial Nigeria (1861–1963)

Slavery and forced labour had already existed in many societies for hundreds of years, yet the increase in Atlantic trade intensified these needs well into the 19th century. Slave trading was officially abolished in 1820, but the British stayed in Africa, eventually annexing Lagos in 1861. At the Berlin Africa Conference in 1884–85, they secured the rights to navigate the Niger River freely and set up trade to meet the high international demand for goods such as palm oil and rubber. In 1914, northern and southern regions were combined to create the Colony and Protectorate of Nigeria, which basically lies within the borders of modern-day Nigeria. While drawing the borders, the British paid little attention to ethnic, tribal or religious parameters. Furthermore, important decisions were made either in London or by the British governor in Nigeria. Still, many former Nigerian leaders cooperated to help the colonists implement their policies and values. Many aspects of modern life in Nigeria were established under British rule, such as the educational system, the use of English, the introduction of Christianity and the currency.

However, there were always Nigerians who fought for self-governance, and the colonial government could no longer ignore these protests, which increased after World War II. By the middle of the 20th century, the call for independence sweeping across Africa and the decline or fall of other territories in the British Empire led to Nigeria being granted independence in 1960 under a constitution with a parliamentary government. It became a federal republic with a new constitution in 1963.

3 **COMPREHENSION** State the lasting effects of colonialism and the path to independence on Nigeria.

Post-colonial Nigeria

Independence in 1960 did not automatically establish political freedom in Nigeria. The country was still divided into three large geographic regions inhabited largely by different ethnic groups: the West by the Yoruba, the East by the Igbo, and the North by the Hausa. Military coups led to Nigeria being ruled by military regimes until 1979.

The severest of these coups happened in 1967, when General Ojukwu declared independence on behalf of three states in the East where the Igbo people were in the majority. The name of the new state was The Republic of Biafra.

Because of its economic interest in the oil resources there, the Nigerian government refused to accept the declaration of independence. The tensions resulted in the Biafran War, in which millions of Igbo people were murdered, displaced or starved to death. The war caught the attention of the media and escalated until the Biafrans were finally forced to surrender in 1970.

Nigeria has long been known worldwide for its oil industry. Oil was discovered in Nigeria in 1956 at Oloibiri in the Niger Delta by the petroleum company Shell-BP. The first oil rig started to extract crude oil in 1958 and produced 5,100 barrels per day. Only a few years later, Nigeria had attained a daily production level of over two million barrels of crude oil. After 1960, other foreign companies began extracting oil from the region too. In 1970, the end of the Biafran War coincided with the rise in the global price of oil. This coincidence led to Nigeria's instant riches from its oil production.

Nigeria's present and future

Nigeria is called the 'Giant of Africa' due to its size and steadily growing population – over 220 million people, or a quarter of Africa's population.

The economy has not only the huge oil industry to thank for its success – despite the fact that it provides the lion's share of revenues – but also the booming film industry. 'Nollywood' has seen astonishing rates of growth both as an employer and a source of income. But the country often has difficulties attracting international investors, who fear the risks caused by the high rate of corruption in the country.

Tourism plays an increasingly major role today and may well increase in the future. Tourists are attracted, for example, by various religious festivals of the many ethnic groups. But Nigeria's landscape is also breathtaking, offering rainforests, the savannah, waterfalls, beaches and other natural attractions. Nigeria's economy could benefit even more from tourism if the state were more stable.

Prominent Nigerians have shown the world that the country has very much to offer – from writers like Chimamanda Ngozi Adichie and Wole Soyinka or musicians like Fela Kuti to famous athletes like the footballer Nwankwo Kanu. Headlines about the Boko Haram terrorists, who want to rid the country of Western culture, have scared away many potential investors and tourists recently.

In 2022, Germany returned the first 22 of its Benin bronzes to Nigeria as part of a larger effort by Western nations to repair their relationships with African nations. The sculptures and plaques were taken during the British plundering of the Edo kingdom in 1897 and were later sold to German museums.

Bola Tinubu was elected president in 2023. Following in the footsteps of other politicians, he also promised to tackle the grave problems the country faces, such as crime, pollution, poverty, unemployment, corruption and terrorism.

4 **COMPREHENSION** Point out the key events following Nigerian independence. Describe the role that the oil reserves played.

D1 **5** **COMPREHENSION** Sum up what makes Nigeria the 'Giant of Africa' as well as a country rarely visited by Europeans.

Nigerian President Bola Tinubu

Reading and analysing narrative texts

Step 1 Revising basic features of narrative texts →S4

1 **BEFORE YOU START** Match the following terms with the definitions below to remind yourself of the five features of narrative texts: 1. setting, 2. characters, 3. plot, 4. theme, 5. narrator

A: This is the action in a story. It can begin with an event. When conflicts or problems appear, the action intensifies, heading towards a climax. Events then proceed until there is some kind of resolution. The ending can be open or offer a solution.

B: This is the time and place where a story is set, either in a real or fictitious location. The time can be the past, present or future or a mixture, with flashbacks and foreshadowing.

C: This is the storyteller. A story can be told from various points of view. Be careful not to confuse the storyteller with the author!

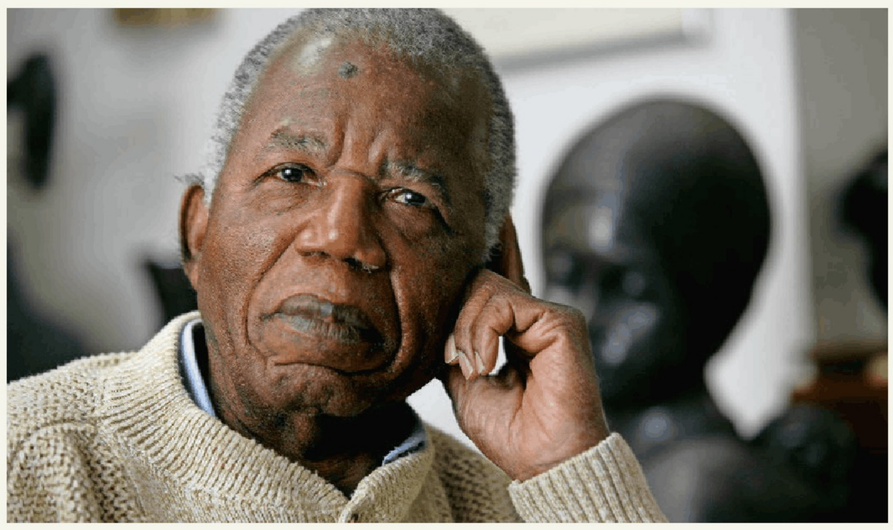
D: These are the people in a story. They include the protagonist, who is the hero/heroine or main character, and the antagonist, who opposes the protagonist. There are also participants with minor roles.

E: This is what the author explores in the story, for example love, hate, the value of life, or any other real-life issue.

2 **ANALYSIS**

a) First read each of the three extracts and sum up the plot in one sentence. → S13

b) Then team up with two others. Each of you reads one extract and notes the identifiable features. Exchange your findings and give feedback. → S32



Chinua Achebe

Extract A

Ifemelu decided to stop faking an American accent on a sunlit day in July, the same day she met Blaine. It was convincing, the accent. She had perfected, from careful watching of friends and newscasters, the blurring of the *t*, the creamy roll of the *r*, the sentences starting with "So," and the sliding response of "Oh really," but the accent creaked with consciousness, it was an act of will. It took an effort, the twisting of lip, the curling of tongue.

From: Chimamanda Ngozi Adichie, *Americanah*, 2013

Extract B

I want to say something but my mouth won't open. It is like waking up in the night from a bad dream and I cannot scream or get up or move any part of my body because it feels like someone is pressing me down. I am always scared when that happens.

I can't sleep. I roll over and find the boy restless and slapping his body to fight mosquitoes.

From: Elnathan John, *Born on a Tuesday*, 2016

Extract C

As a young man of eighteen he had brought honor to his village by throwing Amalinze the Cat. Amalinze was the great wrestler who for seven years was unbeaten, from Umuofia to Mbaino. He was called the Cat because his back would never touch the earth. [...]

The drums beat and the flutes sang and the spectators held their breath. Amalinze was a wily craftsman, but Okonkwo was as slippery as a fish in water.

From: Chinua Achebe, *Things fall apart*, 1958

3 **SPEAKING**

a) **Suspense** is created when the author raises questions or holds back information, making the reader want to read on to find out what will happen next. Without suspense, the reader loses interest. Discuss which extract caught your attention and explain how it made you want to go on reading.

b) **Atmosphere** is the mood created in a story by describing feelings, the setting etc. It may evoke feelings in the reader like sadness, happiness or anger. In groups of three, take notes on what creates atmosphere in one of the extracts. Include information about time and place. Discuss your results. → S23.1

Step 2 Characters, narrative perspective and language →S7

4 ANALYSIS

a) In **direct (explicit) characterisation**, the reader gets the information about the character through descriptions given by the narrator or other characters. In **indirect (implicit) characterisation**, the reader has to read between the lines to find clues about characters in the setting or in their actions, thoughts, feelings or language. Read extract C again. Make notes on information given about the characters. → S11.2

b) Explain the kind of characterisation used in this extract. Give reasons.

c) Analyse the effect the characterisation has on the reader.

TIP

Separating the author from the narrator
The author is not identical with the narrator in **fictional** narrative texts. That is usually only possible in **factual** narrative texts, such as an autobiography or a travel/news story.
The author chooses a narrator type as the 'voice' to tell the story from a certain point of view. In fiction, even a dog can narrate!

5 ANALYSIS → S8, S9

a) Read about these four different contrasts used to describe the narrator and point of view. Then note what you can say about each narrative perspective in the extracts.

first-person vs. third-person narrator
A first-person narrator speaks directly to the reader, using 'I'; the reader only has access to their subjective perspective and thoughts.
A third-person narrator uses a third-person pronoun (he, she or it) to describe actions and feelings of others.

centre vs. fringe point of view
The narrator may see the action as a person in a main role, report as a bystander/witness or be completely separate from the action.

omniscient vs. limited view
The narrator may be able to 'see inside' all of the characters, knowing their history, thoughts and feelings, or only view the action from the perspective of one person.

reliable vs. unreliable narrator
A narrator in both fictional and factual storytelling may be **unreliable**, i.e. he/she might not always tell – or know – the truth and may hide information from the reader.

b) The author may change the point of view in a novel. Explain how and why this could be done. Remember: Films use this device too. Give an example from your own reading/viewing experience.

c) Explain which narrator type you prefer when reading a short story or novel.

d) Rewrite one of the extracts A, B or C, changing the narrator and point of view.

6 LANGUAGE

a) First, read the language tip box below. Then read extract D, making notes on the language used by the author in the text.

b) Compare your notes and use them to guess the text type, subject and plot of the novel.

TIP

Looking at language
Authors influence their effect on the reader by making language choices, e.g. **sentence structure and length, register, stylistic devices** (e.g. alliteration, metaphor, simile) and **local words** which show the particular time, place or culture. **Direct speech** makes readers feel they are experiencing the situation live. **Descriptive words** add to the sense of surroundings and people; **emotions** are influenced by describing feelings (using all five senses) or actions.

7 RESEARCH Find a review of the novel *Half of a Yellow Sun* online and see whether it reflects your ideas. → S31

Extract D

"And as long as you work well, you will eat well. You will even eat meat every day." She stopped to spit; the saliva left her mouth with a sucking sound and landed on the grass.

Ugwu did not believe that anybody, not even this master he was going to live with, ate meat *every day*. He did not disagree with his aunty, though, because he was too choked with expectation, too busy imagining his new life away from the village. They had been walking for a while now, since they got off the lorry at the motor park, and the afternoon sun burned the back of his neck. But he did not mind. He was prepared to walk hours more in even hotter sun. He had never seen anything like the streets that appeared after they went past the university gates, streets so smooth and tarred that he itched to lay his cheek down on them. He would never be able to describe to his sister Anulika how the bungalows here were painted the colour of the sky and sat side by side like polite well-dressed men, how the hedges separating them were trimmed so flat on top that they looked like tables wrapped with leaves.

His aunty walked faster, her slippers making *slap-slap* sounds that echoed in the silent street. Ugwu wondered if she, too, could feel the coal tar getting hotter underneath, through her thin soles.

They went past a sign, ODIM STREET, and Ugwu mouthed *street*, as he did whenever he saw an English word that was not too long [...]

Master sat in an armchair, wearing a singlet and a pair of shorts. He was not sitting upright but slanted, a book covering his face, as though oblivious that he had just asked people in.

"Good afternoon, sah! This is the child," Ugwu's aunty said.

Master looked up. His complexion was very dark, like old bark, and the hair that covered his chest and legs was a lustrous, darker shade. He pulled off his glasses. "The child?"

"The houseboy, sah."

From: Chimamanda Ngozi Adichie, *Half of a Yellow Sun*, 2006

Step 3 Writing your analysis

Analyse the way in which Ugwu is characterised.

8 BEFORE YOU START

a) Make a checklist of the features of narrative texts mentioned so far. Read the text again, collecting notes on each feature.

b) It may help to think of a hypothesis which you want to prove or disprove in your analysis. Here are two examples. Choose which you think suits you and the task best.
   1. Ugwu is a poor boy who is about to experience a wonderful life change.
   2. The author portrays Ugwu as incapable of changing his own life.

c) Mark all the notes which could be used in your analysis of Ugwu's characterisation.

d) Make an outline to characterise Ugwu and prove your hypothesis: Include an introduction, a paragraph for each narrative feature in a sensible order, and a conclusion.

TIP

Paragraph planning notes for hypothesis 1 could start like this:
Para 1. Ugwu poor boy: proof that he is poor – meat (aunt tells him) (ll. 1–2) – U. doesn't believe such riches exist (ll. 5–7) – new experience in a rich area (ll. 14–23), will be a "houseboy" (l. 41) for "Master" (ll. 6, 31, 37)
Para 2: excited imagining new life (direct charact., ll. 5–9) – motivation to walk/suffer heat to improve life (indirect charact., ll. 12–14), U. good observer (ll. 14–23) & learns (ll. 28–30)

9 ANALYSIS

a) Write the introduction. Include the text type, author and title; state your hypothesis.

b) Write a paragraph for each point. Use the correct quoting techniques. → S12.4

c) Conclude with your summary of how Ugwu is characterised, e.g. 'in these ways: ...'; 'Adichie gives the reader an idea of what will happen next' (make a prediction).

A Voices from Nigeria

The Nigerian national anthem

Arise, O compatriots,
Nigeria's call obey
To serve our fatherland
With love and strength and faith.
The labour of our heroes past
Shall never be in vain,
To serve with heart and might
One nation bound in freedom,
Peace and unity.

O God of all creation,
Direct our noble cause.
Guide our leaders right.
Help our youth the truth to know,
In love and honesty to grow.
And living just and true
Great lofty heights attain
To build a nation where peace
And justice shall reign.

6 **in vain** *umsonst*
7 **might** *here:* strength
15 **just** *here:* fair
16 **lofty** high e.g. morals or principles

1 **COMPREHENSION** Outline what themes are mentioned in the lyrics.

2 **LANGUAGE** Make a list of nouns and adjectives used here to depict the Nigerian ideal. Add to your list other words that might be used in such an anthem.

3 **RESEARCH** Analyse the text of your national anthem and say how it mirrors your society.

The danger of a single story

4 **BEFORE YOU START** Brainstorm what can happen if someone reads only one story or watches only one film about another culture or country. Make a mind map of the dangers. → O1

VIP FILE

Chimamanda Ngozi Adichie: Born in Enugu, Nigeria, in 1977, Adichie is one of her country's most widely read authors. She spent many years in America and has now returned to her native country. She has received numerous awards for her writing. A strong believer in diversity and gender equality, she promotes fiction as a way to increase empathy among people with different social or economic backgrounds. Her writings and talks about feminism have made her an icon of women's rights and equality.

V1 **5** **VIEWING** Watch Chimamanda Ngozi Adichie's lecture and sum up her main message.

6 **ANALYSIS** → S28.2
a) Compare the findings from your mind map with Adichie's message.
b) Examine the examples she presents and assess whether they are convincing.
c) Analyse the language she uses, including understatement and humour. → S10 → O2

7 **SPEAKING** Discuss with a partner how well you can relate to Adichie's experiences of being seen and of seeing other people or cultures through the lens of a single story.

8 **RESEARCH** Taking what you know now about Nigeria, write a list of things you would like to learn about the country and share them in a small group.

Lagos – a megacity like no other

9 **BEFORE YOU START** What comes to mind when you think about life in a megacity? Would you like to live in one? Give reasons. Share your thoughts with a partner.

On the Lekki Epe Highway in Lagos

In the Makoko section of Lagos Lagoon

On a new expressway in the city on track to become the world's most populous, Abolaji Surajuddin lurches his packed minibus forward in traffic. Then he switches off the ignition for the 10th time in 10 minutes. It will take him three hours to travel 15 miles. He's driving one of nearly 100,000 decrepit "danfo" buses in Lagos – the main means of public transport – all of them decades-old hand-me-downs from wealthier countries. [...]

Humidity sets in. Hawkers encircle, selling small plastic packets of water. Passengers sigh.

"This is every day," one says, when a reporter turns around and looks at her with a sympathetic face. "This. Is. Every. Day," she repeats. The traffic is a manifestation of what Lagosians fear most for their city: There is no plan. Lagos will balloon to 30 million, then 50 million, maybe even 100 million people, and meanwhile the government will keep unveiling new visions for the city that never come to fruition. [...] "Maybe the government has tried to improve traffic, but we can't see it," Surajuddin says. "Because what good is a road if all you do is fight every day for an inch of space on it?" He kicks the Transporter back into gear and focuses on the tasks at hand: maneuver wisely, don't dent someone, conserve fuel. [...]

Lagos is already enormous, but no one is sure how many people live there. City officials say there are at least 20 million residents; the United Nations puts the number at a more modest 15 million – still nearly double New York City's population.

Every new Lagosian has their own reason for coming here: fleeing poverty, fleeing conflict, fleeing family burdens, perhaps. The birthrate in Nigeria – one of the world's highest – means the city also grows rapidly on its own. [...]

Depictions of Lagos in the news often focus on poverty; the urban landscape is frequently reduced to Makoko, a singular slum that sits on stilts above the city's huge lagoon, where members of a local fishing community smoke their catch before distributing it. But Makoko accounts for less than 1 percent of Lagos's population. More than half the city's residents live in what Lagosians call "face-me-I-face-you" housing, where space is so tight that several people sleep in the same room, either back to back or facing one another. [...]

Even public transport is a misnomer: Danfos and motorcycle taxis, known as okadas, are all privately owned. That makes it easier for elites in the government to routinely ban them. Ayandele Olushola, 39, nearly lost his livelihood when okadas were banned in 2020. [...]

Olushola and his roommate Samson Odunlami, 30, a baker, share a face-me-I-face-you room with three others in a relatively common arrangement: all men, all paying slightly different rates depending on who sleeps on the room's single mattress vs. the couch, or the rattan mat on the floor. [...] The prevalence of face-me-I-face-you housing means the heads of many Lagosian families live separately in single-sex quarters. It also means children often live outside the city with grandparents, while their parents work to afford an entire room they can share. [...] Despite the challenges, millions continue to pour into Lagos from the rest of Nigeria. [...]

The city's government assures Lagosians that there is a plan – in fact, multiple "master plans," "development plans," "model plans" and various visions, such as Lagos 2030 and Lagos 2050.

But in a city where the first and only major bridge over the lagoon was built decades ago, his assurance that not one but five more are being planned is scoffed at by many Lagosians – as are the four metro lines he says are "in the pipeline." [...]

3 **ignition**
Zündung
4 **decrepit**
worn out by old age
4 **danfo** (Nigeria)
privately owned minibus or van hired to carry passengers
7 **hawker**
someone who sells goods informally in public places
31 **misnomer**
a name that does not suit what it refers to
47 **to scoff at**
spotten über

Without new infrastructure to keep up with the growth, it now takes longer to cross Lagos from one edge to the other in a danfo than it does to fly to Lagos from Europe. [...] [Taibat Lawanson, a professor of urban planning at the University of Lagos,] says the solutions already exist in the creative ways Lagosians have adapted to a city where traffic and face-me-I-face-you are facts of life. Rather than restricting those practices, adapting them for rapid growth needs to be at the center of the plan, she says [...]. "We cannot be like Dubai, which is a utopian aspiration some of our leaders have. We have to be the best Lagos we can be."

From: Max Bearak, Dylan Moriarty and Júlia Ledur, *Washington Post*, 2021

55 **aspiration** something that you hope to achieve

10 COMPREHENSION

a) Describe the transport infrastructure of Lagos.

b) Describe the pictures of transportation on these pages and relate them to the text. → S27.1

11 ANALYSIS

a) Explain how the growing population has an impact on the city's infrastructure.

b) Examine the extent to which living in Lagos can affect family life. → S13 → ○3

12 RESEARCH Do research on inventions and start-ups representing "creative ways Lagosians have adapted" (l. 52) to the traffic and overcrowded housing situation. Present your findings to your partner. → S31

V2 D2 **13 VIEWING** You have now learned a bit about urban Lagos. But there is more to learn about that megacity and the country. Watch this video and discuss whether you would like to spend a holiday there. → S23

A1 **14 MEDIATION** After listening to this interview with Dunja Sadaqi, write a script for a news (report) video in which you present the challenges young Nigerians are currently facing (and the issues impacting their future). → S25, S18

15 CREATIVE TASK Make a short presentation or video about why you would (not) like to travel to Nigeria. → S28.3 → ○4

Traffic on Lagos Island

Reclaiming the Jewel of Africa

There is no nation without challenges. The only difference is that the successful ones address their challenges as they arise, learn from them and ensure that they never happen again, and if they do, that there are mitigants or solutions already in place. Africa and indeed Nigeria tends to find a way around most challenges rather than addressing them and sometimes wishes that these problems would go away by divine intervention, forgetting that God will work with you, not for you. The effect of this is that the challenge becomes bigger and bigger and, in most cases, they are overwhelmed by the problems. To make matters worse there are no consequences for not addressing these issues. Otherwise, how do you explain a government winning an election that has not paid salaries for at least six months or under whose watch the levels of poverty, unemployment and insecurity have risen? We must change this paradigm to succeed.

Olusegun Aganga

Finally, the ultimate aim of all this is to make Nigeria a great nation again. To reclaim the Jewel of Africa that it was for many decades. As former President Olusegun Obasanjo said, 'The task of nation-building spans several lifetimes; in fact, it is a never-ending endeavour, and each generation makes its own contribution to it. To be effective in the task, people must constantly refresh their vision of the kind of nation that they wish to build and adopt strategies and disciplines that will lead them to their desired destination.' This implies, among other things, that each generation must demonstrate and activate its leadership capacity; if it fails to do so, it may find that it has wasted its opportunity to claim a respectable place in history.

In the end, every Nigerian must have an instinctive confidence that he or she will be treated with justice and equity in any part of the country, regardless of the language they speak or how they worship God. This is the great task that trumps all. Unless we are able to achieve this, all other claims to progress, no matter how defined, will remain unsustainable. The challenge before all nations of the world today is unique and, therefore, fundamental assumptions about each nation must be revisited. For us in Nigeria, this is the time to set aside all distractions that have hindered our coming into our full potential. I know we can do it. I also know that this is the time to do it, for our sakes and the sake of Africa as a continent. [...]

In Nigeria, my job as Minister of Industry, Trade and Investment also took me to different parts of the country – from north to south and from east to west – where I interacted with many Nigerians across the social ladder, whether rich or poor, educated or uneducated, old or young. Everywhere I went, everyone I spoke to wanted one thing: a better and prosperous Nigeria where things work. I was inspired because I saw the can-do spirit and the intellect of the average Nigerian in action. I realized that Nigerians excel anywhere and everywhere in the world and that if we create the same right conditions at home, we have the intellectual robustness, energy, innovation, creativity, confidence, excellence in the average Nigerian that will see us through and create a new and prosperous Nigeria.

Olusegun Aganga, *Reclaiming the Jewel of Africa*, 2023

3 **mitigant** sth that improves a situation

16 **COMPREHENSION** Outline the changes the author calls Nigerians to make in order for their country to become a successful nation again.

17 **ANALYSIS** Analyse the language the author uses to express his attitude towards Nigeria's political and economic situation.

18 **EVALUATION** "Every Nigerian must have an instinctive confidence that he or she will be treated with justice and equity" (ll.22–23). Using this quotation as a starting point, argue the feasibility of its realisation based on what you already know about Nigerian society. → S23.1

A Spell of Good Things

Bábà Eniolá sighed. He filled a large bowl with water and poured the gaàrí inside, hoping that it was the type that swelled up really well. The tiny grains mopped up the water in minutes, expanding to fill up the bowl. Bábà Eniolá sat on the bed, relieved and calmed by a faint sense of accomplishment. Now there would be enough food for both children.

Bùsólá burst into the room first, humming to herself. She brandished a sheet of paper before offering any greeting. "Look Baami, I scored ten over ten on the impromptu test today."

Bábà Eniolá took the sheet from her and examined it. In red ink, her teacher had scrawled excellent beneath her scores.

"Good afternoon, sir," Eniolá greeted him, as he came into the room.

"Nobody else got above six in the whole class." Bùsólá grinned. "And me, I got ten over ten."

Bábà Eniolá examined the test script. Good. The subject was integrated science. This child would not make his own mistakes. She would be a doctor or an engineer. At worst, she might be an accountant. He would not allow her to squander her abilities on anything that did not have a clear path to wealth. She was smarter than he had ever been, why should he let her be a botanist or whatever it was she had said the other day?

He often recognised himself in his daughter. Whenever he saw her sniff a book before opening it, he understood her delight. It hurt that he could not take her to a bookshop and watch her wander around with the kind of rapture he had once known. He saw his naivety in her too. That was where the botanist comment came from. He'd had options at the beginning of his teacher training. He could have gravitated towards some science, something his parents deemed more practical and useful, but no, he had chosen what he loved. History.

Later, when some of his teacher friends branched off into business and began to focus on their stores, to the detriment of their students, Bábà Eniolá dedicated himself to teaching. He was consumed by the curriculum he wanted to imprint on the brains of his students. What was that nonsense he used to spout at the beginning of the term? An understanding of their past that would equip them for the future or some such rubbish. His dedication had felt like some noble and honourable thing. Look where it got him.

"You're not saying anything," Bùsólá said.

"What?"

"You're just looking at my paper, you're not congratulating me."

Bábà Eniolá gave the sheet back to Bùsólá. He was grateful to her for this; she still made demands of him. She assumed he was capable of more than the reveries he often sank into, able to do more than putter around the house all day. Now and then, her faith was enough to push the darkness away.

"Well done," Bábà Eniolá said. "Well done."

She grinned and nodded.

"Is there anything to eat?" Eniolá was changing out of his school shirt.

"Yes." Bábà Eniolá pointed at the bowl of gaàrí.

From: Ayobami Adebayo, *A Spell of Good Things*, 2023

Ayobami Adebayo

[1] **gaàrí** flour of the cassava root
[6] **to brandish** to wave sth excitedly
[7] **Baami** *(Yoruba)* Father
[16] **to squander** to waste
[21] **rapture** a feeling of extreme pleasure and happiness
[29] **to spout** *infml* to speak a lot about sth
[37] **reverie** daydream
[38] **to putter around** to do things or move without hurrying

19 COMPREHENSION Describe the encounter between Bábà Eniolá and his children when they come home from school.

20 ANALYSIS

a) Analyse the narrative situation in the extract. → S9

b) Show how the language underlines a perspective of scepticism and regret. → S4, S8

Oil on Water

A2 1 **BEFORE YOU START** Listen to the review of *Oil on Water* and discuss with a partner whether you would like to read the book. → S21

Helon Habila

In the oil-rich but environmentally devastated Nigerian Delta, the wife of a British oil executive has been kidnapped. Two journalists – Rufus and Zaq – are sent to find her. As they navigate polluted rivers in search of "the white woman," they must contend with the brutality of both government soldiers and militants.

The village looked as if a deadly epidemic had swept through it. A square concrete platform dominated the village center like some sacrificial altar. Abandoned oil-drilling paraphernalia were strewn around the platform; some appeared to be sprouting out of widening cracks in the concrete, alongside thick clumps of grass. High up in the rusty rigging wasps flew in and out of their nests. A weather-beaten signboard near the platform said OIL WELL NO. 2. 1999. 15,000 METERS. The houses began not too far away from the derelict platform. We went from one squat brick structure to the next, from compound to compound, but they were all empty, with wide-open windows askew on broken hinges, while overhead the roofs had big holes through which strong sunlight fell. Behind one of the houses we found a chicken pen with about ten chickens inside, all dead and decomposing, the maggots trafficking beneath the feathers. We covered our noses and moved on to the next compound, but it wasn't much different: cooking pots stood open and empty on cold hearths; next to them stood water pots filled with water on whose surface mosquito larvae thickly flourished. It took less than an hour to traverse the little village, going from one deserted household to the next, taking pictures, hoping to meet perhaps one accidental straggler, one survivor, one voice to interview.

We left. Zaq looked as if he were about to throw up, his face was sweaty and he raised the bottle to his lips many times before the alertness returned to his eyes. We often stopped to rest, and the river grew narrower each time we set out again. Soon we were in a dense mangrove swamp; the water underneath us had turned foul and sulfurous; insects rose from the surface in swarms to settle in a mobile cloud above us, biting our arms and faces and ears. The boy and the old man appeared to be oblivious to the insects; they kept their eyes narrowed, focused on burrowing the boat through the gnarled, hanging roots that grew out of the water like proboscises gasping for air. The atmosphere grew heavy with the suspended stench of dead matter. We followed a bend in the river and in front of us we saw dead birds draped over tree branches, their outstretched wings black and slick with oil; dead fish bobbed white-bellied between tree roots.

The next village was almost a replica of the last: the same empty squat dwellings, the same ripe and flagrant stench, the barrenness, the oil slick and the same indefinable sadness in the air, as if a community of ghosts were suspended above the punctured zinc roofs, unwilling to depart, yet powerless to return. In the village center we found the communal well. Eager for a drink, I bent under the wet, mossy pivotal beam and peered into the well's blackness, but a rank smell wafted from its hot depths and slapped my face; I reeled away, my head aching from the encounter. Something organic, perhaps human, lay dead and decomposing down there, its stench mixed with that unmistakable smell of oil. At the other end of the village a little river trickled toward the big river where we had left our boat. The patch of grass growing by the

3 **paraphernalia** equipment needed for a certain activity
5 **rigging** ropes used to support a structure
7 **derelict** not used or cared for
7 **squat** short and wide
8 **compound** group of buildings surrounded by a fence or wall
9 **askew** not straight
9 **hinge** *Scharnier*
11 **maggot** *Made*
13 **hearth** fireplace
15 **to flourish** to grow well, quickly
17 **straggler** sb that is the last to leave
22 **sulfur** *Schwefel*
24 **to burrow** to make a tunnel by digging
25 **gnarled** twisted and rough
25 **proboscis** long flexible nose
26 **stench** strong, unpleasant smell
28 **to bob** to move up and down
31 **flagrant** shocking or offensive
31 **barrenness** inability to reproduce
34 **pivotal** that can be turned
35 **beam** long piece of wood used to support weight
35 **rank** having a strong, unpleasant smell
35 **to waft** to move through the air
38 **to trickle** to flow slowly

40 water was suffocated by a film of oil, each blade covered with blotches like the liver spots on a smoker's hands.

We felt drained just standing there, and so we left. We pushed the boat into deeper water and scrambled in. [...]

– Do you want to stop at the next village?

45 – No, no more villages.

From: Helon Habila, *Oil on Water*, 2011

40 **to suffocate** to die because there is no air

40 **blotch** mark or spot

2 COMPREHENSION

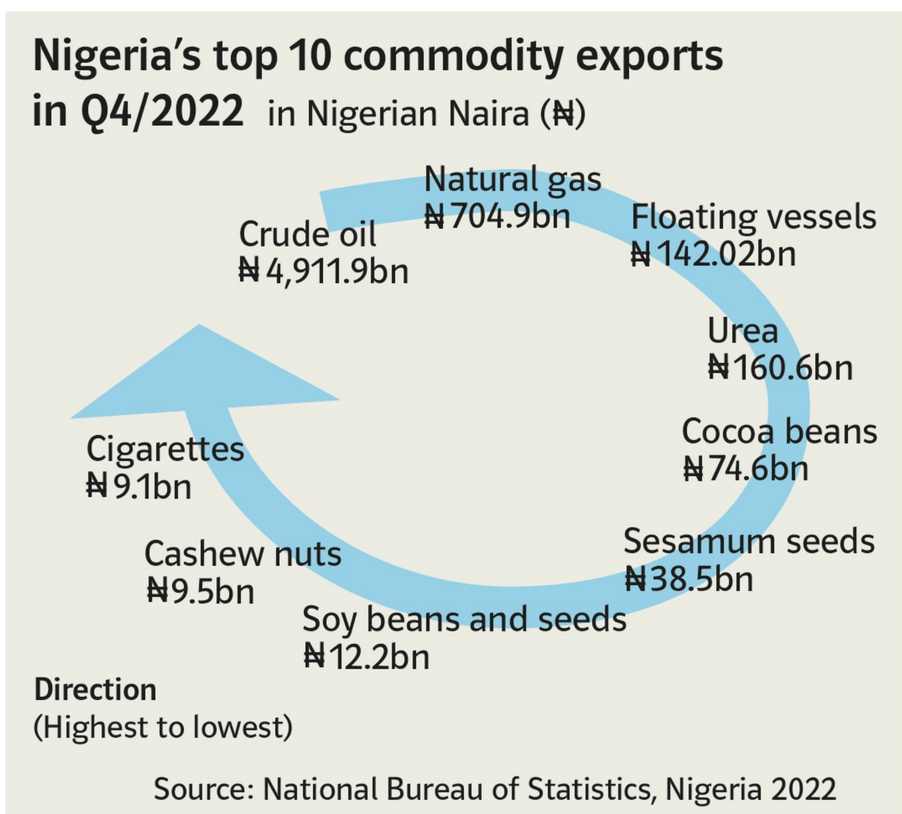
a) Describe the situation the two characters are in and how they react to it.

b) Outline what happened to the villagers, the river and the wildlife. → ● 5

c) Collect images and references to death in the text.

3 ANALYSIS Analyse the atmosphere depicted in this extract, making special reference to the language and stylistic devices Habila uses. → S4.2 → ○ 6

4 VISUALS Describe the statistics below and analyse the importance oil has for Nigeria. → S26.2 → ○ 7



FACT FILE

Nigerian oil extraction began in 1958. The oil fields lie in the Niger Delta area. All five oil companies working in the area are under the umbrella of the NNPC (Nigerian National Petroleum Corporation).
The oil industry is a major factor for the Nigerian economy as the data here show. It provides about 65,000 direct jobs and 250,000 in related industries. Nigeria could produce around 2.5 million barrels of crude oil per day, but about 250,000 barrels of oil are stolen each day. Despite the fact that Nigeria earns $100 billion from oil each year, poverty is still a big issue in the country.

5 EVALUATION Comment on the fact that many people drive their cars, ignoring where the fuel comes from. Explain how European standards of mobility are linked to Nigerian economic and social conditions. → S14.2 → ○ 8

V3 ▷ **6 VIEWING** → S28.2

a) Describe the consequences of 50 years of oil exploitation in Ogoniland.

b) Explain why many people are angry about the oil clean-up project in Ogoniland.

7 RESEARCH Do research on Ken Saro-Wiwa's life. Explain his impact on Nigerian society and comment on his commitment concerning Ogoniland. → S31

8 CREATIVE TASK Do research about other novels by Nigerian authors and read several online reviews. Present your results of the most interesting ones in class.

Creativity

The challenges that we face in the 21st century are ones that we have never faced before on this scale: the climate emergency, global pandemics, artificial intelligence, finding renewable energy sources, and many more. To solve them, we need to find creative solutions by thinking outside the box and by developing perseverance so we do not give up. But it also means that we have to have the courage and fortitude to make mistakes.
As the British educationalist Sir Ken Robinson once said:

> If you're not prepared to be wrong, you'll never come up with anything original.
>
> From: Ken Robinson, *The Element: How Finding Your Passion Changes Everything*, 2009

1 **AWARENESS** Why is failure such an important part of the creative process? Think of a situation in which this has happened to you. What did you learn from it?

2 **RESEARCH**

a) Look closely at the object in the photo and speculate on its purpose. → S27.1

b) If there is not an obvious solution to a problem, we have to try to find a different one. One of the most important questions to ask is "What if …?" This is exactly what William Kamkwamba did in Malawi. He is known as the "boy who harnessed the wind".
Find out more about him and what he has done. → S31

3 **CREATIVE TASK**

a) Look at the object below. You have one minute to think of as many different uses for it as possible. You may not use the internet, any outside help or talk to anyone else. How many ideas can you come up with?
Once the minute is over, compare your ideas with those of your neighbour. How many of your ideas are the same, and how many are unique to each of you? Why might this be? Did you use the same strategies to come up with the ideas?

b) Form small groups. Look at the object below. You now have **five** minutes to think of as many different uses for it as you can, this time with the others in your group. Once again, you may not use the internet or any other outside help. While you are brainstorming, note down all of the ideas and follow the "no bad ideas" technique. This means that you do not criticise or say negative things about any of them. Once you have completed the task, each group should share their ideas with the rest of the class. How did working in a group affect your answers? Did you find it more or less rewarding? Discuss why.

c) Imagine you have to sell the object from b) to someone else – think about what it does, or what else it could be used for, and what makes it special (so what its unique selling point, or USP, is). In your groups, come up with a creative slogan for the object that focuses on this. Follow the same technique as you did when you were brainstorming, then at the end decide on the slogan that you think is the most suitable. Present your slogan to the other groups. → S30

B Nigerian society

Paying school tuition fees with plastic bottles

1 **BEFORE YOU START** List reasons why some children either do not go to school or drop out before graduation. Share your list with a partner and discuss your findings.

Oriola Oluwaseyi, 32, makes her way through the busy streets of Ajegunle, a low-income community in Nigeria's commercial center, Lagos. The Nigerian mother of four is pushing through people and things in the streets to collect plastic waste bottles from retail stores. In the evening, Oluwaseyi will drop the bottles at Morit International School where her 8-year old daughter, Rebecca attends primary school.

The bottles will act as down payment for her daughter's tuition. As a petty trader earning a pittance from trading car engine oil at bustling Ajegunle market in Nigeria's economic capital, Lagos, Oluwaseyi does not earn enough to cover the annual 18,000 naira (around $50) school fees. "Whenever a new session is about to commence, sometimes we get worried when there is no money, coupled with the challenges of taking care of the home," Oluwaseyi told CNN.

However, thanks to a recent partnership with Africa Cleanup Initiative (ACI), an NGO with focus on sustainability, Oluwaseyi's daughter's school, Morit International School, now accepts the plastic bottles, also known as PET bottles, in exchange for school fees. Through a program called RecyclesPay, ACI collaborates with schools in low-income communities to allow parents who are unable to afford fees for their children to pay using plastic bottles they collect. Twice a month Oluwaseyi visits her daughter's school with bags full of sorted plastic bottle recyclables. The cost of tuition is determined by how many PET bottles she has collected; for every 200 kilograms of recyclable bottles, Oluwaseyi can earn up to 4,000 naira (about $11) off the term's tuition of 7,500 naira (about $24).

"My daughter's proprietor introduced me to this program last year, and I subscribed to the initiative because I knew it was something to relieve myself of the burden of spending money on the fees," she said. "The program has given me leverage to channel the funds I would have spent on school fees, to buying a school bag, new pair of sandals and books for her," she added. There are more than 450,000 metric tons of plastic waste discarded in Lagos waters every year, according to reports in local media.

Nigeria generates huge amounts of plastic waste, and according to 2017 Ocean Atlas report, Nigeria is ranked number 11 in the world for plastic pollution, posing health risks to citizens and causing environmental damage.

Alexander Akhigbe, founder of ACI, says through the RecyclesPay scheme he is providing solutions to Nigeria's environmental and climate issues. So far, ACI has run its projects in five schools in Lagos and has reached more than 1,000 school children, he says.

"We are working on the deplorable state of the Nigerian environment and on the other hand improve education by using plastic bottles to substitute tuition fees so as to encourage parents to send their children to school and then save more money to fix other challenges at home," Akhigbe told CNN.

Nigeria has been tagged the poverty capital of the world, with 87 million Nigerians, around half of the country's population, living on less than $1.90 per day. As a result, the country has an alarming rate of out of school children – 10.5 million, the highest in the world, according to Unicef.

Akhigbe, 42, says he hopes to help reduce this number while also encouraging proper disposal of plastic.

6 **down payment** a sum of money that is given as the first part of the entire sum
6 **petty trader** sb who buys and sells small amounts of sth
7 **pittance** small amount of money
9 **naira** Nigerian currency
22 **proprietor** [prəˈpraɪətə(r)] *here:* principal, head teacher
24 **leverage** *here:* ability to get the results you want
35 **deplorable** unacceptable

45 Bottles collected from parents are sorted and compressed by Wecyclers, a social enterprise in Nigeria with a focus on waste collection. ACI partnered with them to ensure that all PET bottles are converted to reusable materials. [...]

This initiative comes at a time where global attention is turning to climate change. And Leslie Adogame, executive director of SRADev Nigeria, a nonprofit think tank on
50 environmental issues, describes the initiative as a 'pro-poor' strategy for plastic waste management.

"It's much more of economic potential with a huge environmental advantage, to conscientise Nigerians that anything recyclable is good for the environment because it generates income," Adogame told CNN.

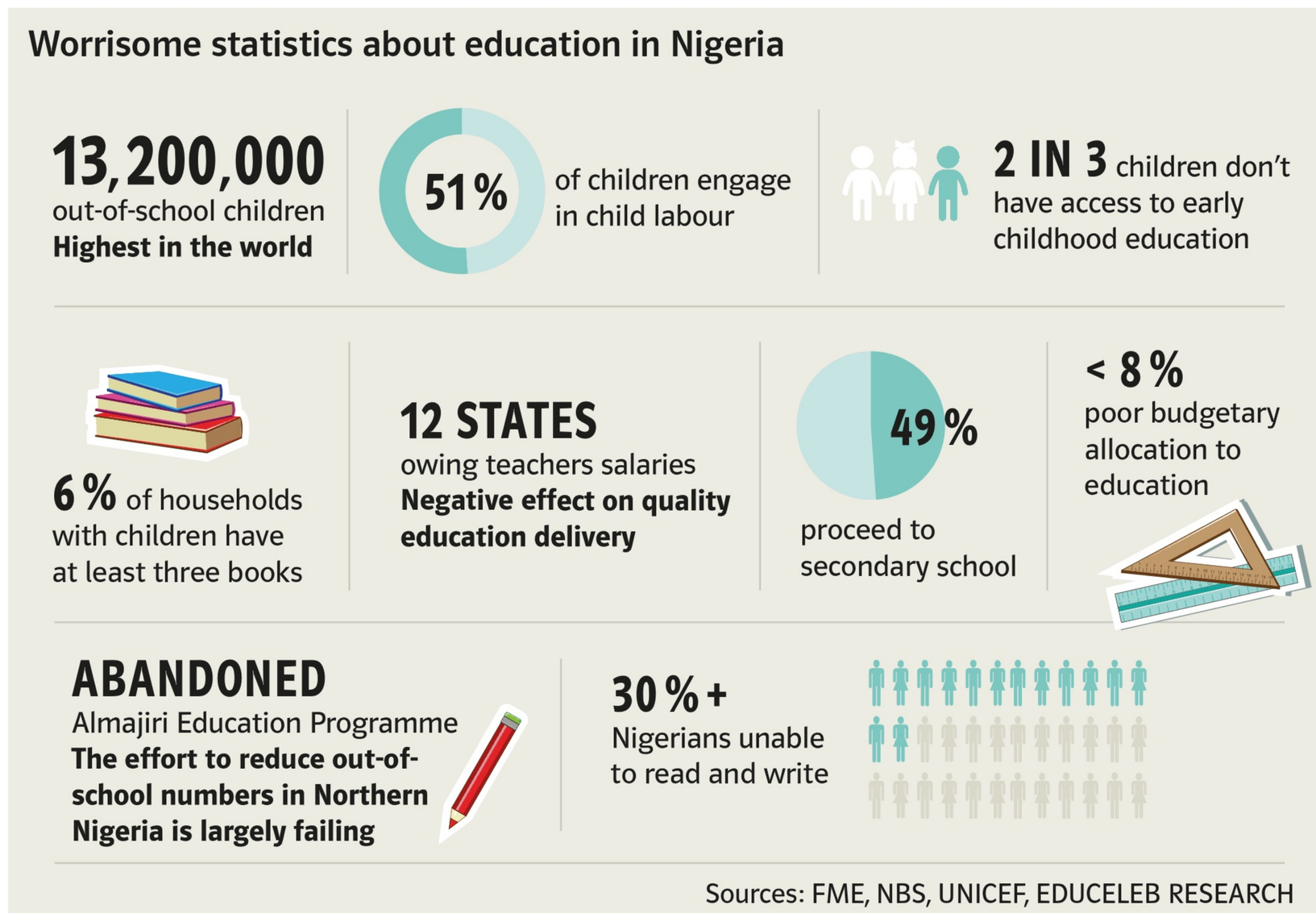
Valentine Iwenwanne and Aisha Salaudeen, *CNN* website, 2019

53 **to conscientise** to make somebody aware of important social or political issues

2 **COMPREHENSION** Summarise how the initiative RecyclesPay has made an impact on school attendance in Nigeria. → S13

3 **ANALYSIS** Explain the extent to which the programme is a "pro-poor strategy" (l. 50) with economic potential.

4 **VISUALS** Look at the infographic and sum up its message. State which figures you find most worrisome and why. → S26.2



5 **CREATIVE TASK** As a Youth Advocate for UNICEF, you are invited to an international meeting on the occasion of World's Children Day. Write a speech about education in Nigeria based on the information given in the infographic, demanding more political action for education. → S15 → ●9

V4 **6** **VIEWING**

a) Watch the news report and sum up what happened to students from different schools in northern Nigeria.

b) Outline why criminal groups target schoolgirls.

FACT FILE

Boko Haram is a terrorist group that was founded in 2002. It aims to rid Nigeria of western i.e. modern education and have Sharia Law reign there.

Every day is for the thief

1 BEFORE YOU START

a) Look at the picture and describe it to your partner. → S27.1

b) Imagine you lived in a place where corruption was a part of everyday life. Discuss how you would try to deal with it.

The protagonist of this novel visits the Nigerian embassy in New York City, where he experiences the unwritten rules of Nigerian bureaucracy.

I wake up late the morning I'm meant to go to the consulate. As I gather my documents just before setting out, I call the hospital to remind them I won't be in until the afternoon. Then I enter the subway and make my way over to Second Avenue and, without much trouble, find the consulate. It occupies several floors of a skyscraper. A windowless room on the eighth floor serves as the section for consular services. Most of the people there on the Monday morning of my visit are Nigerians, almost all of them middle-aged. The men are bald, the women elaborately coiffed, and there are twice as many men as there are women. But there are also unexpected faces: a tall Italian-looking man, a girl of East Asian origin, other Africans. Each person takes a number from a red machine as they enter the dingy room. The carpet is dirty, of the indeterminate color shared by all carpets in public places. A wall-mounted television plays a news program through a haze of static. The news continues for a short while, then there is a broadcast of a football match between Enyimba and a Tunisian club. The people in the room fill out forms.

There are as many blue American passports in sight as green Nigerian ones. Most of the people can be set into one of three categories: new citizens of the United States, dual citizens of the United States and Nigeria, and citizens of Nigeria who are taking their American children home for the first time. I am one of the dual citizens, and I am there to have a new Nigerian passport issued. My number is called after twenty minutes. Approaching the window with my forms, I make the same supplicant gesture I have observed in others. The brusque young man seated behind the glass asks if I have the money order. No, I don't, I say. I had hoped cash would be acceptable. He points to a sign pasted on the glass: "No cash please, money orders only." He has a name tag on. The fee for a new passport is eighty-five dollars, as indicated on the website of the consulate, but it hadn't been clear that they don't accept cash. I leave the building, walk to Grand Central Terminal, fifteen minutes away, stand in line, purchase a money order, and walk the fifteen minutes back. It is cold outside. On my return some forty minutes later, the waiting room is full. I take a new number, make out the money order to the consulate, and wait. [...]

7 **coiffed** *frisiert*
10 **dingy** dark and dirty
12 **haze of static** unclear reception
19 **to issue** *here: ausstellen*
20 **supplicant** humble
21 **brusque** using few words and sounding rude
24 **fee** amount of money that you pay for a service

Another man, sitting to my right, fills out forms for his children. He informs me that he recently had his passport reissued. I ask him how long it took.

– Well, normally, it's four weeks.

– Four weeks? I am traveling in less than three. The website assures applicants that passport processing takes only a week.

– It should, normally. But it doesn't. Or I should say, it does, but only if you pay the fee for "expediting" it. That's a fifty-five-dollar money order.

– There's nothing about that on the website.

– Of course not. But that's what I did, what I had to do. And I got mine in a week. Of course, the expediting fee is unofficial. They are crooks, you see, these people. They take the money order, which they don't give you a receipt for, and they deposit it in the account and they take out cash from the account. That's for their own pockets.

He makes a swift pulling motion with his hands, like someone opening a drawer. It is what I have dreaded: a direct run-in with graft. I have mentally rehearsed a reaction for a possible encounter with such corruption at the airport in Lagos. But to walk in off a New York street and face a brazen demand for a bribe: that is a shock I am ill-prepared for.

– Well, I'll insist on a receipt.

– Hey, hey, young guy, why trouble yourself? They'll take your money anyway, and they'll punish you by delaying your passport. Is that what you want? Aren't you more interested in getting your passport than in trying to prove a point?

Yes, but isn't it this casual complicity that has sunk our country so deep into its woes? The question, unspoken, hangs in the air between me and my interlocutor. It isn't until past eleven that my number is finally called. The story is exactly as he has put it to me. There is an expediting fee of fifty-five dollars in addition to the actual eighty-five dollars that the passport costs. The payment has to be in two separate money orders. I leave the building for the second time that morning, to go and buy another money order. I walk quickly, and am exhausted by the time I return at a quarter to twelve, fifteen minutes before the closing of the window. This time, I don't take a number. I barge my way to the window and submit my form with the required fees. Abdul tells me to pick my passport up in a week. He gives me a receipt only for the original fee. I take it mutely, fold it up, and put it in my pocket. On my way out, next to the elevators, there's a partially torn sign that reads: "Help us fight corruption. If any employee of the Consulate asks you for a bribe or tip, please let us know." [...]

From: Teju Cole, *Every Day is for the Thief*, 2014

31 **to reissue** *erneut ausstellen*
36 **to expedite** [ˈekspɪˌdaɪt] to make a process happen more quickly
39 **crook** *infml* criminal
43 **run-in** encounter
43 **graft** getting money in a dishonest way
45 **brazen** open and without shame
51 **complicity** being involved with others in sth wrong or illegal
52 **interlocutor** person taking part in a conversation with you

2 EVALUATION How do you feel after reading this extract? Share your feelings with your partner and discuss your reactions. → ●10 → S23

3 COMPREHENSION

a) Outline the setting and atmosphere of this extract. → ○11

b) Describe what the narrator learns about the passport application process in the Nigerian consulate in New York City.

4 ANALYSIS → S4.2, S8, S9

a) Compare the narrator's experience here with the picture's message and draw a conclusion.

b) Analyse the narrative devices the author uses to evoke an emotional reaction in the reader.

c) State which narrative perspective is used and explain the effect it has concerning the information the reader gets. → ○12

The Spider King's Daughter

5 **BEFORE YOU START** Look at the picture and comment on whether you would buy something from a hawker who sells his goods on the street. Why (not)? → S27.1

Seventeen-year-old Abike is the favourite daughter of her wealthy father. She lives a privileged life in Lagos. Her house is protected by guards and she has her own car, a huge black jeep, with a driver. One day she has an interesting encounter in the streets of Lagos.

I don't usually buy things sold on the road. A hawker I met today made me break my rule. Our eyes caught in traffic and that was all it took for this boy selling cheap ice cream to start approaching my car. I turned my head but he continued to advance. A gap opened in traffic. My driver crawled across the space.

'Drive on.'

'Don't you want to buy something?'

'Drive on.'

My driver sped up. The hawker gave chase. Traffic eased up and we found ourselves skimming along the road. In the side mirror, I could see a figure running after us. Another fifty metres and the figure was still there, although smaller.

'Slow down.'

'Eh.'

'Speed up!'

The car jerked ahead. Now the idiot was going too fast. I could see the hawker disappearing behind us.

'Slow down! Slow down!'

My driver pressed his foot on the brake bringing the car to a sharp standstill. I grabbed the armrest but the momentum pitched me to my knees.

'Aunty, sorry o.'

'Can't you follow the simplest instructions?'

As I struggled back into my seat, my elbow pressed a button and window slid down.

'But-'

'But what? Don't you listen? I didn't tell you to stop.'

'I no understand.'

'Idiot! I said slow down.'

I turned to find the hawker beside my car. He was very good-looking. Dark and chiselled like something out of a magazine. I glanced at what he was selling. Sugary milk, frozen and wrapped in plastic for distribution to the masses.

'May I have one, please?'

'What flavour?'

'Vanilla'.

'One hundred naira.'

I stuck a two-hundred-naira note out of the window and waited. You never pay a hawker until you have what you're buying firmly in your hand. I was given my change first, then my ice cream.

'Thank you.'

When he left, traffic had descended again, leaving every vehicle pressed against another. Once I was certain he was gone, I flung the plastic thing out of the window.

'Tomorrow, take this way home.'

■ **THERE WAS A TIME** I wanted to be a lawyer, though of a different kind to my father. He was a bad speaker, rarely went to court and had a squint from reading the small print of contracts. It was his colleagues who inspired. Sometimes they visited our house still in their black gowns, coming straight from a case I had read about in that morning's newspaper.

1 **hawker** sb who sells goods on the street
19 **Aunty** *here:* form of address for a woman
27 **chiselled** *here:* having a muscular body
41 **squint** odd appearance in the eyes

Chibundu Onuzo

Law was not to be. Instead, I am a hawker now, a mobile shop, an auto convenience store. I have grown used to the work. There are days when the rain is so heavy that the water rises to my knees. Other times, peoples' tyres squash my toes and often people call me and then refuse to buy.

I have learnt to appreciate the few customers who treat me like a human being. There was a girl I sold ice cream to today. She was sitting in the owner's corner of a jeep although she was too young to have bought the car. Her small body leant against the door leaving most of the back seat empty.

While I was observing her, she looked up. Briefly our gazes held and before she could look down and dismiss me, I strode towards her with my sack of ice cream. When I was a few feet away, traffic mysteriously disappeared. The jeep zoomed ahead.

I gave chase. Half-heartedly at first but when I saw the car slow down, I picked up speed. Ten metres from the jeep, it sped up again. I kept running. The car was beginning to diminish and so was my anger. Then the car slowed down. Something cracked inside me and all I wanted was to spit in the face of the girl in that back seat. Stringy, phlegmy, spit that would run down her shocked face. Once I was a few feet away, I knew saliva would be the last thing coming out of my mouth.

I heard shouting. It was coming from the jeep. I moved closer. From the back seat, the girl clearly said, 'I told you to slow down!' Suddenly everything was all right.

'May I have one, please?'

'What flavour?'

'Vanilla.'

'One hundred naira.'

I looked at her face while she was bringing out her wallet. Her skin was so smooth I wanted to slide my finger along it. She passed me a two-hundred-naira note with a smile that showed her perfect, white teeth. It would have been so easy to sprint off with her money. I gave her the change before placing the ice cream in her palm.

From: Chibundu Onuzo, *The Spider King's Daughter*, 2012

60 **stringy** in long, thin strands

60 **phlegm** [flem] *Schleim*

6 COMPREHENSION Describe the girl's thoughts and behaviour towards her driver.

7 ANALYSIS

a) Describe the two worlds of the protagonists, Abike and Runner G (the hawker).

b) Characterise both the girl and the hawker. →S7 → ○13

c) Analyse the narrative perspectives in the extract. →S8

8 LANGUAGE

a) Use subjunctive constructions to rewrite Abike's instructions to her driver in indirect speech. → G6

Example: 'Drive on'. (to demand) – She demanded that he drive on.

– 'Speed up'. (to suggest)

– 'Slow down.' (to insist)

– 'Tomorrow, take this way home.' (to request)

b) Compare the indirect speech here with the indirect speech in G1. What do you notice about the tenses? → G1

9 CREATIVE TASK

MK a) Use an online meme generator to create a meme about a particular moment in the story. Show it to a partner and let them guess which scene it is meant to represent.

b) The next day the girl asks her driver to take the same route. She sees the hawker again. Write down how the story might continue. →S18

A book club for Nigerian literature – enjoying a good read

A book club is a reading group – in person or virtual – that allows people to come together to talk about books from an agreed-upon reading list. It's common for book clubs to first read and discuss the different books proposed by group members before moving on to a jointly compiled list.
Now contribute to your new book club by choosing a Nigerian novel.

Step 1 Doing research → S31

The purpose of your book club is to discuss the work of a Nigerian author. For the purposes of this topic task, you might have a closer look at *The Spider King's Daughter*. In small groups report on either the author, Chibundu Onuzo, the contents of the book, or the setting of the book, Lagos.

Step 2 Reading the novel

Each group can read a chapter of the novel. Are there parts of your chapter that made an impact on you or impressed you and that you would like to share? Write down the page numbers or bookmark the passage in your e-reader so that you can find the passages immediately during the book club discussion. While reading, think about topics to discuss with your group.

Step 3 Preparing the book club discussion

Think about how you would like to present your chapter to show its merits. You have six minutes to present your chapter. Here are some tips:

- Would you like to give background information on the author? What awards has she been nominated for?
- Has the author's work had an impact on society?
- To what extent is modern-day Nigeria reflected truthfully in the novel?

Step 4 Conducting the book club discussion in front of the class

At first, present your chapters from the novel in chronological order. The others can take notes. Then discuss how the characters and setting develop throughout the novel. Tip: Do not make dismissive statements toward other people's comments. Even if you disagree, shift your focus back to to the novel rather than saying that something is boring. Finally, wrap up the discussion with some final remarks.

Step 5 Nominating a book which should be read in class

Summarise your opinion of the extracts. Based on your opinions, decide whether you would like to read another book by the author or another one also set in Nigeria.

Step 6 Evaluating the book club discussion

The classmates who watched the book club discussion will give you constructive feedback. What was good and what could be improved?

8 Global issues

Introduction

I certainly agree that we should not go around saying we are the world's policeman. But guess who gets called when suddenly someone needs a cop?

Colin Powell, US Army Chairman of the Joint Chiefs of Staff, 1990

Freedom and openness have never been achieved by standing still.

Rishi Sunak, UK Prime Minister, 2022

We will need to build up completely new partnerships in the different regions of the world, so that problems arising from crises there do not immediately spill over to our own countries.

Angela Merkel, former German Chancellor, 2010

Europe is only strong if we work together. I am fighting for a democratic and just Europe; a Europe that upholds human rights and social justice not only within its borders but also in its relations with other countries.

Ska Keller, German Member of the European Parliament, 2023

America is rising, choosing hope over fear, truth over lies, and light over darkness. [...] We are working again. Discovering again and leading the world again.

Joe Biden, US President, 2021

1 **BEFORE YOU START**

a) **Think-Pair-Share:** To what extent do you see yourself as a 'global' person? What is your personal global interest and impact?

b) Based on this self-identification, do you see a role for yourself in making the world a better place to live and thrive in?

2 **SPEAKING** First, describe the map in general. Then explain the information it shows by talking about specific countries or regions and what is interesting or surprising. →S26.1

3 **RESEARCH**

MK a) Find and compare the latest Global Peace Index results with this 2023 map. What has changed? →S26.1

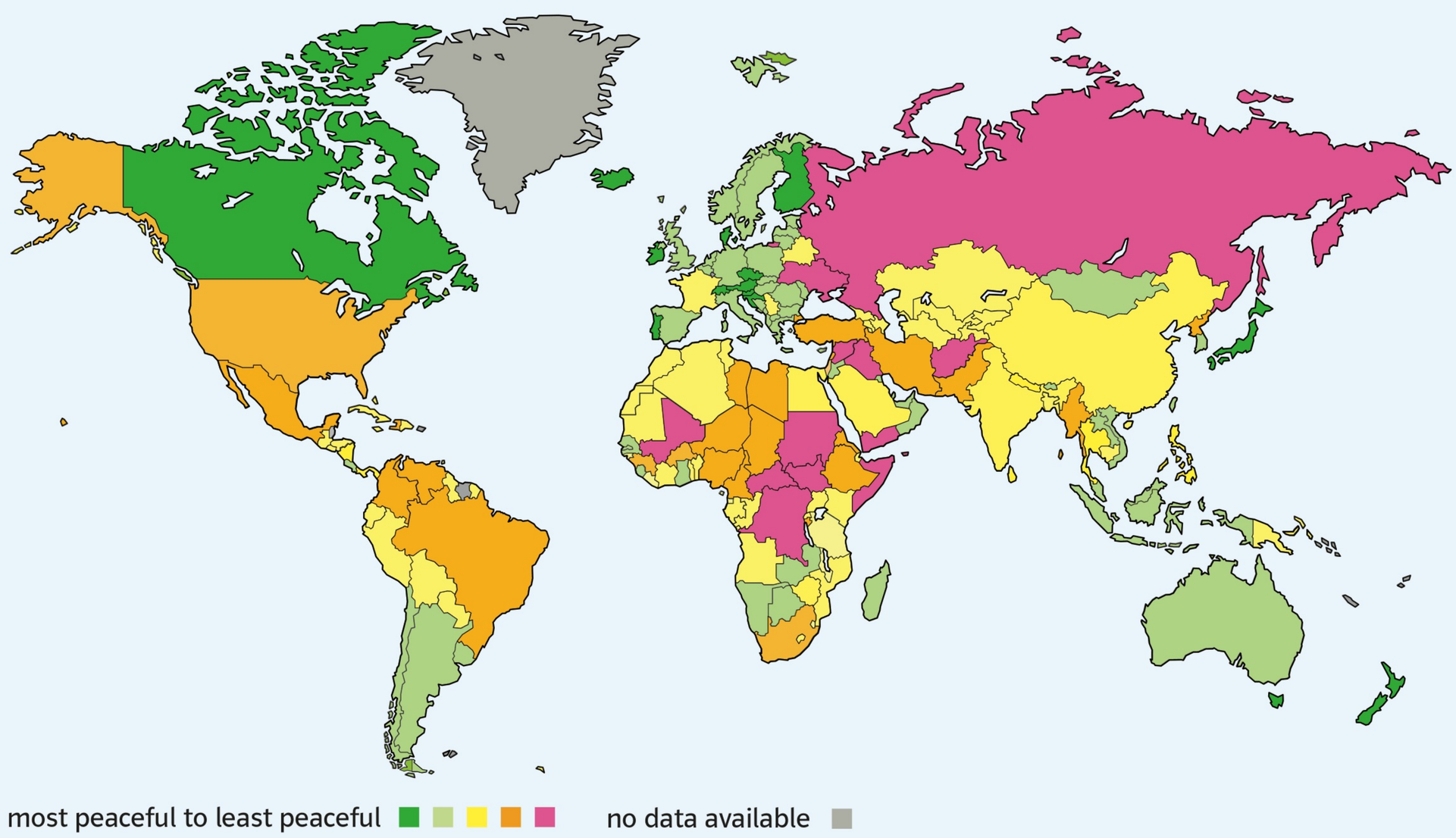
b) Choose one of the less peaceful countries. Find out some background information on the conflict in this country and then report to the class. →S22, S31

4 **EVALUATION** How can the number of armed conflicts and war victims be reduced? Discuss the measures suggested here:

1. Increase (or reduce) military spending
2. Foster political, economic and cultural cooperation
3. Have some kind of 'global policeman'
4. Give more aid to developing countries
5. Mind one's own business and not intervene in the affairs of other countries
6. Support and strengthen international organisations (EU, UN etc.)
7. Impose sanctions on countries that wage war on others or violate human rights

5 **RESEARCH** Look up one of the terms *Global North*, *Global South* or *BRICS Plus*. Prepare an entry (an informative paragraph defining the term, with an example sentence using this term) and share it with your classmates. →S18

The state of global peace Countries and territories ranked by peace level



Source: Institute for Economics and Peace, 2023

Chances and complexities of global issues

What is globalisation?

Globalisation refers to the growing global network of trade, travel, communication and knowledge. However, its benefits and burdens are not distributed equally. Globalisation, therefore, can also put human rights, the environment, national and regional cultures and financial security in danger. The global network has many advantages, but the challenges it brings could be greater.

Economic perspectives

The global market area potentially secures jobs, livelihoods and economic stability, since customers and companies have access to cheaper raw materials, products and labour, which lowers costs and raises profits. The global trade of goods can support poor communities, especially in developing countries, giving people much needed jobs and improving local infrastructure. Fair trade campaigns help people in developing countries to get a fair share of the profits created.

While, in theory, open markets and a globalised economy seem to lead to equal opportunities for everybody, political interests, financial power and subsidies have led to an unfair distribution of wealth, power and cultural influence over the last decades and have created an enormous gap between the rich and the poor. Global markets have also made it easier for labour migrants to move to where work is available. In this way, companies have been able to compensate for the growing demand for labour and have enabled workers from low-income countries to support their families back home. At the same time, the number of immigrants illegally entering countries has risen steadily in recent years; human trafficking and the unequal treatment of minorities are listed among the downsides of globalisation.

The rise of 'global players' (large international corporations) has led to dominating market shares, often lowering the chances of survival for small businesses. Apart from that, interdependent financial networks have made economies increasingly vulnerable to financial disasters. Outsourcing, offshoring and the global competition for cheap materials and labour can undermine the standards of living and income in both rich and poor countries and can also lead to 'brain drain', especially in poorer countries.

This may lead to bad working conditions or perpetuate them, with many workers still not being able to afford basic essentials, and to the use of child labour. Developed countries, on the other hand, are affected by tax evasion, stagnating wages and the increasing competition for jobs on the labour market. However, these production conditions are often 'invisible' to those who buy the products. Customers are often encouraged by advertising and peer pressure to consume more than they need without knowing how and where the things they buy have been produced.

1 COMPREHENSION

a) In a table, sum up the processes described and their social consequences.
b) Add examples from your life to show how globalisation affects you personally. → ●1

2 LANGUAGE

a) Start a (digital) mind map to collect the terms from the text related to the chances and challenges of globalisation. Continue to add to it as you work through the chapter. → ○2
b) Include the terms 'developing countries', 'developed countries', 'Global South', 'Global North' and 'BRICS Plus economies' on your mind map. Find out about positive or negative connotations each of these terms has and rank them from most to least favourable. → ●3

MK **3** **RESEARCH** Use the *Bundesministerium für wirtschaftliche Zusammenarbeit und Entwicklung* website to summarise the development projects Germany is involved in worldwide. Which issues are addressed by these projects? What parts of the world are in focus? Which projects surprised you most? Say why.

Facing complexities in a globalised world

Autocracy versus democracy
A key element of international politics in recent years has been the fierce competition between democratic and autocratic countries, i.e. states governed by a near-dictatorial ruler exerting an unchecked and almost unlimited power over the country and its citizens. Some people argue that an autocratic system is faster at responding to a crisis (like a pandemic) than a democracy since it does not need to gain the consent of its citizens for new laws. If an autocratic leader acts irresponsibly or fails to deal with a crisis, however, the consequences can be catastrophic.

Nationalism versus globalism
The appeal of nationalist ideas lately increased in Europe, too, where right-wing parties gained ground (for example in countries like Italy, Hungary, France and Germany). Nationalists generally stress the national interest, reject immigration and multiculturalism and advocate for stricter security measures. Some EU states even introduced laws that contradict basic democratic principles and tried to suppress criticism and control of their governmental work.

Isolationism and protectionism
In the US, the 'superpower' which dominated world affairs in the second half of the 20th century, a renewed tendency towards isolation began in 2016, embodied in the slogan "America first" – the same year, in fact, in which the UK voted in a referendum to leave the EU, with similar 'take back control' arguments.

The US withdrew from many international agreements, most notably from the 2015 Paris agreement on climate change. In the military sector, the US became increasingly reluctant to play the role of the 'world's policeman' and withdrew troops from Afghanistan and Syria.

At the same time, China challenged US dominance economically, exporting far more goods to the US than the other way around. In consequence, the US imposed tariffs on goods imported from China to support its own economy.
The UK, meanwhile, completed Brexit in 2021.

Cooperation or confrontation?
For the years following 2016, many of these trends seemed to suggest that cooperation among nations was on the decline. The COVID-19 pandemic, too, prompted reactions of national egoism, causing unequal access to vaccines.

However, in 2021, the US under President Biden re-strengthened ties with international allies and rejoined the Paris agreement and the World Health Organisation. The UK also retained interest in its cooperation with Commonwealth countries and finally came to an agreement with the EU over complex border trade issues between Northern Ireland and the (EU) Republic of Ireland in 2023.

In addition, the mainly constructive international fight against the pandemic and the huge challenge of climate change as well as the response to recent territorial conflicts with massive international support and cooperation have raised awareness that global problems can only be solved cooperatively.

4 **COMPREHENSION**

a) Explain the following terms in your own words:

autocracy • democracy • nationalism • globalism • isolationism • protectionism

b) Return to the quotes in the introduction to this topic and discuss the different approaches towards global issues conveyed by each statement. Are any of them surprising to you? Explain why (not).

5 **SPEAKING** There is an English proverb that says "Good fences make good neighbours".
Explain the saying and discuss whether it is true with regard to your actual neighbours and with regard to neighbouring countries. → ● 4

Analysing a speech

Step 1 Understanding the context

1 **BEFORE YOU START** Collect information on the state of the world in 1961. Consider social and political developments in the United States and on the world stage as well as technological advances. Create a mind map. → 5

TIP

Making it personal
To truly understand and appreciate the situation of the target audience in a given era, it helps to put yourself in their situation. Ask yourself: What were their fears, visions and dreams?

Step 2 First impression

2 **COMPREHENSION**

a) Skim President John F. Kennedy's inaugural address (his first speech as president on Inauguration Day), given on January 20, 1961. What are its central topics? →S11.1

b) Read the text and take notes on the following questions:
- Who is the audience?
- What feelings does the speech create?
- What is the purpose of his speech? →S11.2

c) Sum up Kennedy's position in one sentence.

Step 3 A persuasive structure →S6.3

Monroe's Motivated Sequence was developed by American psychologist Alan H. Monroe in the 1930s to describe ways in which speakers can inspire or motivate any audience in a persuasive or political speech. Monroe argued that every good speech follows a clear structure which includes the following five key elements:

Attention: Try to get the audience's attention by welcoming them, by telling a short personal anecdote or by asking a rhetorical question.

Need: Point out the problem of the current situation or the need of the people and explain why past approaches have failed.

Satisfaction: Explain why you can offer a solution to the problem. Help people to understand how your solution will have a positive effect on their lives.

Visualisation: Now you need to give more details and explain how your solution might work by providing examples.

Action: Finally, you need to ask the audience to do something about the problem.

3 **ANALYSIS** In order to analyse Kennedy's speech, first copy the table below and assign the corresponding lines to the five elements of Monroe's sequence. Then explain in key words how Kennedy makes use of Monroe's elements in these lines, adding which ones he does not make sufficient use of and why.

Monroe's elements	Lines	Explanation/ comment
Attention		
Need		
Satisfaction		
Visualisation		
Action		

Step 4 Arguments with an impact

Powerful arguments are supported by vivid, easy-to-follow examples and/or statistics from reliable sources. A persuasive speech is delivered in clear and emotionally moving language. Use examples from the speech to support your analysis.

4 **ANALYSIS** Use the information from your mind map (Step 1) to show how Kennedy persuades his audience by supporting his arguments with historical evidence.

President John F. Kennedy's Inaugural Address (1961)

Vice President Johnson, Mr. Speaker, Mr. Chief Justice, President Eisenhower, Vice President Nixon, President Truman, Reverend Clergy, fellow citizens:

We observe today not a victory of party but a celebration of freedom – symbolizing an end as well as a beginning – signifying renewal as well as change. [...]

Let every nation know, whether it wishes us well or ill, that we shall pay any price, bear any burden, meet any hardship, support any friend, oppose any foe to assure the survival and the success of liberty. [...]

To those old allies whose cultural and spiritual origins we share, we pledge the loyalty of faithful friends. [...]

To those new states whom we welcome to the ranks of the free, we pledge our word that one form of colonial control shall not have passed away merely to be replaced by a far more iron tyranny. We shall not always expect to find them supporting our view. But we shall always hope to find them strongly supporting their own freedom – and to remember that, in the past, those who foolishly sought power by riding the back of the tiger ended up inside.

To those people in the huts and villages of half the globe struggling to break the bonds of mass misery, we pledge our best efforts to help them help themselves, for whatever period is required [...]. If a free society cannot help the many who are poor, it cannot save the few who are rich. [...]

To that world assembly of sovereign states, the United Nations, our last best hope in an age where the instruments of war have far outpaced the instruments of peace, we renew our pledge of support – to prevent it from becoming merely a forum for invective – to strengthen its shield of the new and the weak – and to enlarge the area in which its writ may run.

Finally, to those nations who would make themselves our adversary, we offer not a pledge but a request: that both sides begin anew the quest for peace, before the dark powers of destruction unleashed by science engulf all humanity in planned or accidental self-destruction. [...]

Let us begin anew – remembering on both sides that civility is not a sign of weakness, and sincerity is always subject to proof. Let us never negotiate out of fear. But let us never fear to negotiate. [...]

And if a beachhead of cooperation may push back the jungle of suspicion, let both sides join in creating a new [...] world of law, where the strong are just and the weak secure and the peace preserved.

All this will not be finished in the first one hundred days. Nor will it be finished in the first one thousand days, nor in the life of this Administration, nor even perhaps in our lifetime on this planet. But let us begin.

In your hands, my fellow citizens, more than mine, will rest the final success or failure of our course. [...] In the long history of the world, only a few generations have been granted the role of defending freedom in its hour of maximum danger. I do not shrink from this responsibility – I welcome it. I do not believe that any of us would exchange places with any other people or any other generation. The energy, the faith, the devotion which we bring to this endeavor will light our country and all who serve it – and the glow from that fire can truly light the world.

And so, my fellow Americans: ask not what your country can do for you – ask what you can do for your country.

My fellow citizens of the world: ask not what America will do for you, but what together we can do for the freedom of man.

Finally, whether you are citizens of America or citizens of the world, ask of us here the same high standards of strength and sacrifice which we ask of you. With a good conscience our only sure reward, with history the final judge of our deeds, let us go forth to lead the land we love, asking His blessing and His help, but knowing that here on earth God's work must truly be our own.

John F. Kennedy, Inaugural Address in Washington, D.C., 1961

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37 **invective** harsh criticism, angry speeches against sb 39 **writ** legal permission or written order to carry out actions or to be responsible for doing sth 41 **adversary** opponent, enemy 44 **to engulf** to cover completely, to drown or overwhelm sb/sth 50 **And if a beachhead . . . suspicion** *here:* And once we start to work together, . . . 53 **just** *adj* fair, honest, impartial 63 **to be granted sth** to be given sth as a special honour 69 **endeavor** (*BE* endeavour) attempt to achieve sth, *Unterfangen* 80 **sacrifice** giving up sth important in order to help sb 81 **conscience** *Gewissen*

Step 5 Analysing a speech

5 ANALYSIS

a) Analyse the overall tone (cf. 'useful phrases') and the language of Kennedy's speech, first focusing on the choice of words and how it could affect the audience emotionally. → S3.1, S10

b) Now examine Kennedy's use of rhetorical and other devices and refer to the intended effect. Copy the grid to your notes and add your findings.

USEFUL PHRASES

Words to describe the tone of a speech
alarming • analytical • balanced • colloquial • critical • cynical • demanding • emotional • humorous • informal • light-hearted • logical • neutral • passionate • serious • well-informed

Stylistic devices	Example from the text	Intended effect
enumeration	ll. 10–12: "we shall pay any price, bear any burden, …"	expression of his willingness to do whatever it takes in the name of liberty
anaphora	ll. 46–49: "Let us…"	…
hyperbole/ exaggeration	ll. 66–68: "I do not believe that any of us would exchange places with any other people or any other generation"	
metaphor/simile	ll. 24–25: "those who foolishly sought power by riding the back of the tiger ended up inside"	
antithesis/contrast	ll. 72–74: "ask not what your country can do for you – ask what you can do for your country"	
pronouns	ll. 5 ff.: "We observe…" l. 65: "I do not shrink…"	
etc.		

6 ANALYSIS

a) Examine how Kennedy depicts the role of the United States in the world.

b) Comment on his perspective.

7 EVALUATION Assess the effectiveness of Kennedy's speech, referring to the content, structure and language.

A1 **8 LISTENING**

a) Listen to this radio report fifty years after Kennedy's speech. Note down the effects of his speech on each of the six people the presenter talked to. → S 11.2, S21

b) Take notes on somebody whose words inspire you in a similar fashion. Share your thoughts with the group.

9 VISUALS Describe and analyse the cartoon. Do you agree with its message? → S27.2

10 RESEARCH Find a recent example of an inaugural address by a US president and complete the following tasks.

a) Practise analysis steps 2 (first impression) and 4 (arguments with an impact).

b) Analyse to what extent the speech fulfils the criteria of Monroe's sequence.

c) Compare the address with John F. Kennedy's speech in language and content. Do they all refer to the American Dream?

A The role of the US in the world

The world's stake in American democracy

1 **BEFORE YOU START** US involvement in international conflicts is a common subject in history books, documentaries, Hollywood films and news coverage. With a partner, check available resources and make a list of conflicts in which the United States has played a role since the beginning of the 20th century. → S31 → ●6

2 **VISUALS** Statues and images of war scenes play an important role in American culture. Describe the photograph, research what it is and comment on the atmosphere it creates. → S27.1

The USMC Iwo Jima Memorial in Arlington, VA

NEW YORK – For more than three-quarters of a century, the United States has played an outsized, constructive role in the world. To be sure, there have been major errors, including the Vietnam War and the 2003 Iraq War, but the US got it right far more often than not.

The results speak for themselves. US entry into World War II proved decisive. In part because of American urging, the colonial era came to a rapid if not always peaceful end. The creation of a postwar order of alliances helped to ensure the Cold War stayed cold and ended on terms consistent with Western interests and values. A range of institutions and policies provided the foundation for unprecedented global economic growth and extension of lifespans.

But the ability of the US to continue to play a large and influential global role is increasingly uncertain. Some reasons have nothing to do with the US but affect its position all the same.

There are new external challenges. The US economy, responsible for half the world's output after WWII, now produces only one-fourth. Military force is now widely distributed among other countries and groups. Energy and mineral resources, along with manufacturing hubs on which the US and others depend, are widely distributed. This distribution of power and wealth gives others the ability to resist or counter US influence and might. America's position in this world is one of overall primacy, but not domination.

America's ability to have its way is further limited by globalization. Be it climate change or viruses, the US cannot wall itself off from the costly consequences of developments beyond its borders or generate solutions on its own. Neither isolationism nor unilateralism is a viable option.

What might be the most serious threat to global security and stability, though, stems from developments within the US, from the deep political and social divisions that threaten the country's competitiveness, its ability to design and implement consistent policy, and even its stability.

No doubt some readers will feel more than a little schadenfreude at all this and take satisfaction from US difficulties following decades of having to follow America's lead. But any such satisfaction will be short-lived, because in a world that is sometimes violent and always global, America's difficulties can and will quickly become theirs. Further erosion of American democracy will be used by anti-democratic governments elsewhere to justify and extend their repression of their own populations. And, absent a strong US economy, other countries' economies will grow more slowly as their exports lag.

2 **outsized** *here:* unusually large, prominent
17 **hub** centre of production
19 **primacy** the state of being the most important
24 **unilateralism** policy of one-sided decisions
27 **to implement** to carry out
34 **absent sth** without sth; if sth is absent

A weaker and less predictable US would fray the fabric of alliances, which to be effective require mutual assistance to be near-certain. Similarly, foes would grow emboldened in the belief they could act with impunity. The result would be a world of more frequent conflict, one in which advanced weapons proliferate more widely and aggressive countries wield more influence.

Moreover, a US that is distracted and divided at home would lack the capacity and the consensus to exercise leadership on global challenges such as climate change. Without American resources and leadership, the already large gap between these global challenges and global responses would almost certainly grow. There is no other country or group of countries both willing and able to take America's place on the world stage.

The question, then, is whether the US will soon regain its footing and come to resemble the country of the past 75 years. [...]

Winston Churchill famously said, "You can always count on Americans to do the right thing – after they've tried everything else." That dictum is about to be tested. The problem for the rest of the world is that it will be affected in significant ways by what happens in the US but has little or no ability to influence developments there. It is an uncomfortable but unavoidable reality.

Richard Haass, *Project Syndicate* website, 2023

37 **to fray** to wear out
39 **to embolden** to encourage, inspire
39 **impunity** freedom from punishment
40 **to proliferate** to multiply, grow rapidly
48 **to regain one's footing** *here:* to return to one's former strength
51 **dictum** statement

3 COMPREHENSION

a) Outline the changing role of the United States in the world according to the text. → S13
b) Point out how a weak United States could have a negative impact on international affairs, according to Haass.

4 LANGUAGE

a) Scan the text for vocabulary items with strong connotations (positive or negative). Explain the effect the author creates through his selection of words. → S11.1
b) The word "schadenfreude" (l. 29) is an example of a German 'loanword' in the English language. List some other terms you know or find some more online. What areas are they taken from?

5 ANALYSIS Analyse the way in which Haass tries to convince his readers of his take on US foreign and domestic politics. Consider the overall structure of the article, Haass' use of language and the effectiveness of his approach. → S3.2, S10

6 EVALUATION Use your pre-reading research to assess whether Churchill's opinion, "You can always count on Americans to do the right thing – after they've tried everything else" (ll. 50–51) or Haass' own statement "To be sure, there have been major errors [...] but the US got it right far more often than not" (ll. 2–4) (or both) could be said to be correct. → S14.1

MK **7 RESEARCH**

a) Do some research on Dr. Richard Haass online. What kind of politics or organisations does he represent?
b) Discuss what you already know about the "deep political and social divisions" Haas mentions (l. 26). Find some examples online of how they affect the stability of the US.

8 CREATIVE TASK Your school's Model United Nations club has asked you to prepare a short presentation on the history of American foreign policy after World War II in Europe, in South and Central America or in Asia. Use information from the text, do some additional research and find pictures to illustrate your presentation. Share your work in class. → S22, S31

Congress's bipartisan deal for fighting HIV and malaria

On December 23, while many of us were doing last-minute holiday shopping, Congress passed a big $1.7 trillion spending package, keeping the government funded through September 30, which marks the end of this fiscal year. You've likely heard of some of the bill's more newsworthy provisions [...] But tucked into the package was a surprisingly large boost in funding for something that doesn't usually generate headlines: global health programs. The Global Fund to Fight AIDS, Tuberculosis, and Malaria, an international organization that provides financing for country-level programs like drug distribution and bednets in developing countries where those diseases are widespread, saw its funding from the US grow from $1.56 billion to $2 billion, a more than 28 percent year-over-year boost. Funding for USAID's Global Health Programs, which include nutrition programs, efforts against infectious disease, and more, rose from $700 million to $900 million [...]. "The Global Fund has been one of the most successful programs in the history of government," as Sen. Lindsey Graham (R-SC) once said. This may seem unusual in a Congress that can't seem to agree on anything – but it isn't. Global health funding has in fact been a major area of bipartisan cooperation for years, so far mostly avoiding Congress's increasing polarization on many other, higher-profile issues. And it's managed that in part because it has remained under the radar and received little press attention. [...] And given how progress on killer global diseases has slowed in recent years, putting millions of lives at risk, we should hope that this pattern continues.

While global health funding saw boosts across the board in the FY2023 omnibus, the star of the show was the Global Fund. Founded in 2002, the fund is a multilateral organization that collects money from governments and private donors [...] and disburses it to local groups working on HIV/AIDS, TB, and malaria. [...] The Global Fund works directly with NGOs and government agencies in affected countries. [...] That requires continued support from the odd bedfellows in Congress that have sustained the fund and related programs for decades. Ultimately, when asked, Republicans in the House and Senate explain their support for the Global Fund and global health funding in the same terms that Democrats and global health practitioners do: they think it saves lives, and that that's a worthy use of their role in office. "Most people want to make sure their taxpayer dollars go to a good cause. Once you understand what the Global Fund has done, and can do and will do, the critics kind of melt away," Graham said at an event where he was honored for his support for the fund. Chris Collins, president of Friends of the Global Fight, which advocates for increased Global Fund commitments from the US, told me the Biden administration effort was led at a high level [...] The multilateral nature of the fund also meant that the administration could leverage its pledges: If it pledged more, it could convince partner countries to pledge more in turn. Under US law, the country can't fund more than one-third of the Global Fund's total budget, which effectively means that when the US increases funding, other donors have to match it 2:1 if they want to keep the US funding. [...] And because the Global Fund requires recipient countries in sub-Saharan Africa and South Asia to increase funding for the health of their own people, the US-led boost is "leveraging both other donors and implementing countries to do more and take on more of the burden," Collins explained. [...]

The Republican caucus for global health is at least partially a legacy of the George W. Bush years. The then-president made infectious diseases in poor countries a key priority, launching the Global Fund and President's Emergency Plan for AIDS Relief [...] multiple studies have found that PEPFAR reduced deaths from all causes by about 20 percent in countries receiving assistance, translating to millions of lives saved.

The American Congress in session

3 **fiscal** financial
8 **drug** *AE* medicine
13 **R-SC** US Republican from South Carolina
15 **bipartisan** supported by both political parties
22 **FY2023 omnibus** large funding package for the fiscal year
27 **bedfellows** *here:* close partners
38 **to leverage** to influence sth/sb to gain an advantage
47 **caucus** *here:* political interest group

Michael Gerson, the Bush administration speechwriter credited as a driving force behind those programs, died of cancer at 58. He wrote a whole book, Heroic Conservatism, that among other things distilled the conservative case for investing in global health. In it, he recounts the story of a friend visiting an HIV and AIDS clinic in Zambia in 2005, where patients told her they came "because we heard the Americans are going to help us." Gerson continues: "That is a familiar refrain in history. In Nazi-occupied Europe ... in the gulags of the Soviet Union ... there were many who said, 'We heard the Americans are going to help us.' That is what America has been, and should always be."

Dylan Matthews, in: *vox*, 2023

54 **to distill** *here:* to reduce sth to its most important part
58 **gulag** prison camp

"How about I give a little, you give a little, we come up with something no one likes, and call it a day?"

1 **COMPREHENSION** Outline how the US participates internationally in terms of global health issues. Point out what the author considers surprising about this project. →S13

2 **ANALYSIS** Analyse the means used to stress the importance of this bill passed by Congress.

D1 **3** **LANGUAGE** Look at the example of inversion in l. 4. What function does it have? Compare it to the examples of inversion in the grammar section. →G5

4 **EVALUATION**

a) "We heard the Americans are going to help us" (ll. 58–59). Comment on the impact of US support on tackling global issues. →S14.2 **OR**

b) Starting with the cartoon, discuss difficulties in making Global Fund decisions. →S14.1

The International Criminal Court in The Hague (*Den Haag*) in the Netherlands

FACT FILE

English in international organisations
In international organisations and non-governmental organisations (NGOs), the use of English enables communication, cooperation and problem-solving between speakers of different languages. Most multinational companies use English as their corporate language and many NGOs also use English as their official language in order to ensure wider reach, understanding among professionals and cost reduction.

Rescue operations
Organisations like the Red Cross and Red Crescent provide first aid training, emergency response and disaster relief to people in need around the world. They are dedicated to saving lives in war zones and after natural disasters. Search and rescue operations are coordinated by Joint Rescue Coordination centres.

Safety and justice
The International Criminal Court (ICC), based in The Hague (NL), is an independent judicial body investigating and prosecuting war crimes, genocide, crimes against humanity and crimes of aggression. It has jurisdiction over crimes committed in 123 countries, notable exceptions being the US, Israel, China, Turkey and Russia. Amnesty International is one of many NGOs supporting victims of oppressive regimes.

Exploring space
The best-known international space programme is the International Space Station, a cooperation between 15 nations. Together with the European and Canadian Space Agencies, the National Aeronautics and Space Administration (NASA) launched the James Webb Space Telescope, an infrared space observatory in 2021

MK **5** **VIEWING** →S21

a) Find the trailer for the film *Thirteen Lives* about the Tham Luang Nang Non cave rescue online. Watch and take notes on the string of events that led to the rescue. Note down and add research on how many countries and people were involved.

b) Find the International Criminal Court's Project Harmony video online. Outline how English and AI data analysis can uphold human rights and justice. → ●7

Global citizenship

What is citizenship? Citizenship is the state of being a member of a country (either through birth or naturalisation) and having certain rights on account of this status. In turn, citizens also have duties and responsibilities.

1 AWARENESS

a) What rights do you have as a German citizen? Can you think of certain rights that citizens in other countries have?

b) Think about your duties and responsibilities as a citizen. Jot your answers down and compare your ideas with those of someone else.

c) Being a citizen of a country also brings certain privileges. What is the difference between a right and a privilege? What privileges do people have in Germany?

d) Now consider the following questions, answering them from your personal perspective:
- What is the most important right for you as a citizen?
- What do you consider your key responsibility?
- What is the greatest privilege?

Share your ideas with a partner.

2 SPEAKING

Former Secretary-General of the United Nations Kofi Annan gave a speech at the World Conference of Ministers Responsible for Youth in which he said:

> No one is born a good citizen; no nation is born a democracy. Rather, both are processes that continue to evolve over a lifetime. Young people must be included from birth. A society that cuts itself off from its youth severs its lifeline.
>
> From: Kofi Annan, "A society that cuts itself off from its youth severs its lifeline", 1998

In groups, think about the different points Kofi Annan has made about young people and democracy. What kind of knowledge and information is necessary for you to be able to take part in the democratic process?

What ideas do you have as to how young people could be involved from an early age?

3 RESEARCH

a) In today's world, we are all interconnected and part of the global community. Think about the answers you came up with in question 1. What differences do you see between these and the rights and responsibilities of a global citizen?

b) Which aspect of global citizenship is most important to you, and why?

c) What do you know about the Global Citizen festival? Look closely at the photograph below and make notes on the following:
- Where do you think the festival might have taken place, and why?
- What do you think the aims of the festival might be?

Do some research about the Global Citizen festival and share your findings in class. Did anything surprise you?

4 CREATIVE TASK

a) In 2017, students from 11 countries around the world collaborated on a project to discuss their ideas for global citizenship education. The "International Youth White Paper on Global Citizenship" presented their findings. Together with other students, consider how you think global citizenship education should be taught in schools. Think about whether it should be a separate subject, which issues it should cover and when it should be taught.

b) What symbol or image would you choose to represent global citizenship, and why?

B Responsibility in a changing world

The real price of buying cheap clothes

1 BEFORE YOU START

a) Many people own too many clothes that they hardly ever wear. What reasons for this could there be? Make notes and compare your findings.

b) Explain how this could be a problem with global consequences.

The French or Italians might like to think of themselves as the most fashionable people in Europe – but it is the Brits that are the most dedicated shoppers.

The British buy more clothes than their neighbours and five times as many items as they did in the 1980s.

What was once a monthly payday treat, is now something for every weekend – or perhaps more often than that. And who can blame us?

A quick trawl around the high street reveals dresses aplenty for under a tenner, and you can get a bikini for as little as £1. Globalisation means things can be produced in far-off lands at low cost, meaning more choice and lower prices. But how is that even possible? And what of the environmental cost of our shopping habits? The relationship between shopper and fashion industry may have become dysfunctional. [...]

The pressure on brands to get trends from catwalks to our backs cheaply, and deliver profits for investors, can lead to an unseemly bunfight to secure the cheapest source – a phenomenon critics refer to as "chasing the needle" around the world.

The plight of some of those who make our clothes came into shocking relief in 2014, when 1,138 garment workers lost their lives in the collapse of the Rana Plaza factory complex in Bangladesh. The scrutiny and pressure to improve terms and conditions there was immense, and yielded results. Some big retailers [...] have started publishing lists of their suppliers, and sometimes, subcontractors – which can run into their thousands – in response to calls for greater transparency.

But there have been unforeseen consequences of recent trends. As wages rose in Bangladesh, companies looked elsewhere to keep costs down.

In Ethiopia, for example, wages average just a third of the rates paid in Bangladesh. Rates of less than $7 (£5.75) per week are typical. Speaking on condition of anonymity, workers at a factory near Addis Ababa told us this was insufficient to live on. They also said that conditions – from unsanitary toilets to verbal abuse – were intolerable. [...]

Textile production, it's claimed, contributes more to climate change than aviation and shipping combined. And there are consequences at every stage of a clothing item's life cycle – sourcing, production, transport, retail, use and disposal.

To start with the basic fabrics used, it's not as simple as cotton versus synthetic. Cotton is an extraordinarily thirsty crop. As the UK House of Commons' Environmental Audit Committee highlighted in a recent report, a single shirt and a pair of jeans can take up to 20,000 litres of water to produce. It concluded that "we are unwittingly wearing the fresh water supply of central Asia". [...]

The House of Commons Environmental Audit Committee has made 18 recommendations – from taxing a penny on the price of an item to fund recycling centres, to reducing the rate of VAT on clothing repair services, to introducing more sewing lessons in schools. As yet, none of these measures have been adopted.

Critics say if we're serious about sustainable fashion, the objective of policy should be to persuade us to buy less. That might need more drastic action, with perhaps an environmental tax on clothing. But given the fragile state of the high street, and the importance of consumer spending to the economy, it's hard to see any politician entertaining that. At present, the government favours a voluntary approach,

5 **treat** enjoyable experience, reward
7 **high street** main street of a town
13 **bunfight** quarrel, fight
17 **scrutiny** careful examination
26 **abuse** *here:* cruel or violent treatment
27 **aviation** air traffic
33 **unwittingly** not knowing, not intending (to cause harm)
37 **VAT** value added tax, *Mehrwert-steuer*

encouraging retailers to sign up to the Sustainable Clothing Action Plan – but the number signing up accounts for less than half of the UK market.[...]

One of the designers we met even focused on making clothes out of the multitude of tents discarded at music festivals. Livia Firth established the consultancy firm Eco-Age in 2009 to help fashion companies make their supply chains sustainable.

But it may not be enough. As the popularity of social media influencers has soared, so too have concerns about the impact they may have on our attitude towards shopping. One in six influencers admit to not wearing an outfit again once it's been on social media.

Eco-activist Livia Firth has been using red carpet appearances alongside her husband Colin to showcase sustainable fabrics, including fish skin "leather" handbags. She even persuaded him to wear a tuxedo made out of recycled bottles. She says influencers need to change their approach, saying "if Kim Kardashian were to promote sustainable fashion, I could retire". She likens our relationship with fashion to an addiction. With clothing demand forecast to rise by the equivalent of 500 billion T-shirts over the next decade, she may have a point.

But no one as yet has found the cure.

Dharshini David, *BBC* website, 2019

47 **to discard sth** to get rid of sth
56 **Kim Kardashian** a celebrity and influencer

2 **COMPREHENSION** Describe the problems associated with the global demand for cheap clothes and define the phrase "'chasing the needle' around the world" (l. 14).

3 **LANGUAGE** Note down language used for comparisons in the text and its effect.

Phrases with comparatives and superlatives	Other phrases
most fashionable	five times as many as
…	…, was once … is now, …
…	…

4 **ANALYSIS** Examine the stylistic devices the author uses to involve the readers, to make the extent of the problem obvious and to show the need to take action. → S10 → ○ 8

MK **5** **SPEAKING** Do some internet research about sustainable fashion and prepare a one-minute talk in which you try to convince your classmates to buy sustainable fashion. → S22, S31

A2 **6** **LISTENING** Listen to a report about two Bangladeshi women working in a clothes factory. Describe their living conditions and explain how their work has changed their lives. → S21

The globalisation of migration

V1 **7** **VIEWING**

a) Guess what proportion of the world population migrates. Has international migration increased? Share your thoughts and possible reasons with a partner.

b) Watch a short clip with social scientist Hein de Haas on the development of migration in the past fifty years. Outline the development of worldwide migration. → S13, S21

c) Explain de Haas' outlook on the future of migration and the danger he sees with people taking a "Eurocentric view" on migration.

FACT FILE

The term '**migration**' refers to people moving from one country (usually their mother country) to another to settle there permanently or temporarily. People have always migrated and contrary to popular belief, migration has remained relatively stable over the years. There are certain peaks in times of crises, like wars or natural disasters, but when viewed over time, migration is a constant.

Most migration still happens within a continent, e.g. migrants moving from one African country to another. What has changed recently, from a European perspective, is that intercontinental migration to Europe has increased, whereas in the time before WWII, more migrants were leaving Europe.

What makes people leave their homes and take up the journey, often into the unknown?

By and large, migration movements have been explained with push and pull factors. People may be pushed out of their (usually poorer, more violent, more restrictive etc.) country of origin and pulled into the (usually richer, safer, more open etc.) country of destination. Recent migration research has developed models assigning migrants a more active role, describing migration as a function of capabilities and aspirations. For example, it is not just wage disparity that makes a migrant decide to leave, but the migrant also has to perceive and be willing to take that opportunity. Access to information plays an important role: Without knowing how and where to migrate, people would not undertake the often perilous journey.

8 **LANGUAGE** Find the corresponding expressions in the fact file for these terms:

to stay • viewpoint • mainly • hopes • different pay for similar work

9 **VISUALS** Describe the infographic and explain in your own words the main facts about global migration. Compare these with the latest UN or IOM data. →S26.2

MIGRANT POPULATION
272 million people were estimated to be international migrants in 2020 i.e. people that were born abroad and/or held foreign citizenship. This is about 3.5 % of the world population.

MIGRANT ORIGIN COUNTRIES
In 2019 the top five countries of origin for international migrants were India, Mexico, China, the Russian Federation and the Syrian Arab Republic.

WOMEN
About **48%** of the migrants in 2019 were **female**, **52% male**.

CHILDREN
An estimated **14 %** of the migrants in 2020 were **children** under 18.

LABOUR MIGRANTS
About 164 million migrant workers made up **60 %** of the migrants in 2020.

REMITTANCES
An estimated sum of $ 689 billion was sent to low- and middle-income countries in 2020.

REFUGEES
In 2020 there were about **26 million** refugees worldwide. This is about 9.5 % of the total number of international migrants.

INTERNAL DISPLACEMENTS
About **41 million** people was newly displaced within their own countries due to conflict or natural disasters in 2020.

From the International Organisation for Migration (IOM), *World Migration Report*, 2020

remittances *here:* money or valuable goods sent or brought to another country by labour migrants, primarily to support family members in their home country

A3 10 **LISTENING**

a) Listen to Prof. Agata Lisiak's talk on migration in Europe and take notes:

How is race constructed in Europe? • What does Lisiak tell us about immigrants from Eastern Europe as opposed to Middle Eastern Muslims? • What does Lisiak mean with "racialised invisibility"?

b) Compare the situations of Polish migrants in Germany and the UK.

c) Explain the influence of the perception of Poles in Britain on the Brexit vote. → ● 9

Migration can benefit the world

The United Nations (UN), founded in 1945 to find shared solutions for common problems, now has over 190 member states. In the words of Secretary-General António Guterres, "We want the world our children inherit to be defined by the values enshrined in the UN Charter: peace, justice, respect, human rights, tolerance and solidarity."

The global compact on migration aims to change a source of abuse and conflict into a driver of prosperity. Now what's needed is the support of governments.

Managing migration is one of the most profound challenges for international cooperation in our time. Migration powers economic growth, reduces inequalities and connects diverse societies. Yet it is also a source of political tension and human tragedies. The majority of migrants live and work legally. But a desperate minority are putting their lives at risk to enter countries where they face suspicion and abuse.

Demographic pressures and the impact of climate change on vulnerable societies are likely to drive further migration in the years ahead. As a global community, we face a choice. Do we want migration to be a source of prosperity and international solidarity, or a byword for inhumanity and social friction?

This year, governments will negotiate a global compact on migration through the United Nations. This will be the first overarching international agreement of its kind. It will not be a formal treaty. Nor will it place any binding obligations on states. Instead, it is an unprecedented opportunity for leaders to counter the pernicious myths surrounding migrants, and lay out a common vision of how to make migration work for all our nations. [...] (T)he real scandal is that thousands of migrants suffer the same fate each year, unrecorded. Many more are trapped in demeaning, precarious jobs that border on slavery anyway. There are nearly six million migrants trapped in forced labour today, often in developed economies.

How can we end these injustices and prevent them recurring in future? In setting a clear political direction about the future of migration, I believe that three fundamental considerations should guide discussions of the compact.

The first is to recognise and reinforce the benefits of migration, so often lost in public debate. Migrants make huge contributions to both their host countries and countries of origin. They take jobs that local workforces cannot fill, boosting economic activity. Many are innovators and entrepreneurs. Nearly half of all migrants are women, looking for better lives and work opportunities.

Migrants also make a major contribution to international development by sending remittances to their home countries. Remittances added up to nearly $600bn ($445bn) last year, three times all development aid. The fundamental challenge is to maximise the benefits of this orderly, productive form of migration while stamping out the abuses and prejudice that make life hell for a minority of migrants.

Second, states need to strengthen the rule of law underpinning how they manage and protect migrants – for the benefit of their economies, their societies and the migrants themselves. Authorities that erect major obstacles to migration – or place severe restrictions on migrants' work opportunities – inflict needless economic self-

António Guterres became Secretary-General of the United Nations (UN) in 2017 and began a second term of office in 2022.

12 **compact** agreement
15 **pernicious** having a harmful effect
30 **remittance** an amount of money which is sent to sb

harm, as they impose barriers to having their labour needs met in an orderly, legal fashion.

Worse still, they unintentionally encourage illegal migration. Aspiring migrants, denied legal pathways to travel, inevitably fall back on irregular methods. This not only puts them in vulnerable positions, but also undermines governments' authority. The best way to end the stigma of illegality and abuse around migrants is, in fact, for governments to put in place more legal pathways for migration, removing the incentives for individuals to break the rules, while better meeting the needs of their labour markets for foreign labour. States also need to work together more closely to share the benefits of migration, for example through partnering to identify significant skills gaps in one country that migrants from another are qualified to fill.

Third and finally, we need greater international cooperation to protect vulnerable migrants, as well as refugees, and we must reestablish the integrity of the refugee protection regime in line with international law. The fate of the thousands who die in doomed efforts to cross seas and deserts is not just a human tragedy. It also represents the most acute policy failure: unregulated, mass movements in desperate circumstances fuel a sense that borders are under threat and governments not in control. In turn this leads to draconian border controls that undermine our collective values and help perpetuate the tragedies we have too often seen unfold in recent years.

We must fulfil our basic obligations to safeguard the lives and human rights of those migrants that the existing system has failed. We must take urgent action to assist those now trapped in transit camps, or at risk of slavery, or facing situations of acute violence, whether in North Africa or Central America. We have to envisage ambitious international action to resettle those with nowhere to go.

We should also take steps – through development aid, climate mitigation efforts and conflict prevention – to avoid such unregulated large movements of people in future. Migration should not mean suffering.

We must aim for a world in which we can celebrate migration's contributions to prosperity, development and international unity. It is in our collective power to achieve this goal. This year's global compact can be a milestone on the road to making migration truly work for all.

António Guterres, *The Guardian*, 2018

50 **integrity** *here:* standards, trustworthiness, quality
54 **to fuel sth** to make sth stronger

11 **COMPREHENSION** Briefly summarise why the UN needs the support of individual governments to make migration work for all people. → S13

12 **LANGUAGE** In the context of migration, the choice of words is important and might reveal stereotypes and bias towards particular views. Do some internet research on the following words and discuss their meaning in the context of migration:

assimilation • asylum seeker • detention • economic migrant • essential workers • fraud • human capital • humanitarian action • illegal immigrant • integration • labour migrant • national identity • no borders • parallel society • pull factor • pushback/refoulement policies • quota • refugee • relocation • resettlement • stability • tolerance • welcome assistance • welfare

13 **ANALYSIS** Analyse how Guterres tries to convince the reader that the political measures proposed by the UN are essential for managing the problems of illegal immigration. → S3.2, S10 → ○10

14 **EVALUATION** In groups, discuss possible reasons why some people support the UN's policy of global cooperation and why others favour strict border protection and the closing of borders against illegal immigration. → S23.1 → ○11

Developments in global culture

1 **BEFORE YOU START** Make a list of your personal top 10 songs. How many of these songs are performed in English?

2 **COMPREHENSION** Read these two extracts and outline the various reactions to cultural globalisation.

TEXT 1 For the readers of America's TIME Magazine, it was clear: Korean boy band BTS should be 2018 Person of the Year. [...]. In their global success, though, one peculiarity stands out. Their songs are mostly sung in Korean, not English. They are not alone in this phenomenon. Latin artists like Fonsi ("Despacito") [...] are showing that the globalization of culture no longer only coincides with Americanization. Will we see a more diverse globalization as of now?

From the end of World War Two to the 2000s, the arrow of cultural globalization pointed in only one direction: that of the English language and American culture. Whereas many European countries until the 1960s were still most influenced by French culture, the tide had started to shift from 1945. American GIs had come to Europe to fight, but they also brought Coca-Cola, jazz music and an admiration of Hollywood films. On other continents too, the rising economic and political power of America translated into a rising cultural influence. Indeed, as many Asian and European societies were focused on rebuilding, American culture conquered the world. As the decades went by, only Brits and other English language artists like the Beatles and the Rolling Stones could really keep pace with their American peers.

Today, there is no denying the dominant global culture is American. The highest grossing films of all time, worldwide, are almost without exception from Hollywood. [...] In the 1990s and 2000s open global markets and the internet allowed for cultural sensations to spread even faster. But this globalization of culture did come at a price. Consider languages. Since the [...] 16th Century Age of Discovery the number of spoken languages worldwide has steadily declined, from about 14,500 to less than 7,000. By 2007, [...] half of the remaining 7,000 languages were at danger of extinction. [...] Then there are the economic effects of a globalizing culture. Already before the rise of social media [...] less than a dozen companies [...] owned the lion's share of the world's leading media and entertainment institutions. The arrival of large tech platforms only accelerated the trend towards larger market concentration, and the risks of loss of cultural diversity. [...]

With his hit single "Despacito", the Puerto Rican singer [...] showed that you can influence global culture through the Spanish language and Caribbean culture too. This is unsurprising when you consider that there are 437 million people who speak Spanish as a first language compared to 372 million native English speakers. The case of BTS is perhaps even more impressive, because it is so much more against the cultural odds. While Spanish, alongside Mandarin Chinese and English, belongs to the top 3 of the most spoken languages worldwide, Korean doesn't even feature in the top 10. [...] The fact that singers and bands from the Caribbean and Korea can make the world's most popular music shows that there is nothing inevitable about the Americanization of cultural globalization after all. More likely, cultures will continue to exist and cross-fertilize each other, as they have for centuries. [...] [If] a boy band from the Hermit Kingdom can become Person of the Year in the economic capital of the world, a global monoculture is still quite a way away.

2 **peculiarity** strange, unusual characteristic
10 **GI** a soldier in the US army
40 **Hermit Kingdom** name for a historical phase when Korea was mainly isolated from the rest of the world

From: Peter Vanham, "What a Korean boy band can teach us about globalization", *World Economic Forum website*, 2018

TEXT 2 Greek music in hotel lobbies, Greek tunes in lifts, Greek melodies in casinos, shopping malls, airport lounges and ports. If the Athens culture ministry has its way, tourists from around the world should prepare for a holiday soundtrack that is decidedly Hellenic in tone.

With the country once again gearing up for record numbers of visitors, the centre-right government has ruled it is time to take action. [M]ore than 45% of all music heard on local radio or in public spaces will in future have to be Greek, says culture minister Lina Mendoni. "In a globalised environment, English-language music has almost been imposed [on us]," she said in defence of the bill. "The spread of Greek-language music is limited. Statistics show that Greek music amounts to 30% of what is heard; 70% is foreign music. We ... have a duty, under the constitution, to protect art."

In exchange for featuring more Greek tunes, radio stations, she stressed, would be given more time to air commercials. "They won't lose anything. We're giving incentives," Mendoni added.

Drawn up in the spirit of not only promoting and protecting indigenous music but also ensuring "the diffusion of the Greek language", the law will be even more draconian in the case of state-funded films and audiovisual content. In both the music quota rises to 70%. The development is music to the ears of Greek singers, lyricists and composers. [...] With performers struggling on "poverty wages" and little state support, the draft law has been welcomed "as a ray of light and hope after the difficult and gloomy years of the pandemic".

But for many the bill is seen as far-fetched and ultimately unenforceable. [...] Denouncing the move, the Panhellenic Federation of Hoteliers warned that "enterprises would prefer to remove music from common areas altogether" than apply the diktat. Private radio stations have called for the bill's withdrawal, saying it makes no sense to enforce more commercials on listeners, while the leftist opposition decried the measure as something out of the playbook of the rightwing colonels' regime, which banned the Beatles and the miniskirt within days of seizing power in 1967. [...]

But Mendoni has her supporters. The need for help is urgent and it's now or never, they say, at a time when music rights are big business, digital music streaming services are becoming ever more prolific and even a small music market such as Greece's – estimated to be worth about €24m a year – is predicted to see profits double. [...]

"The bottom line is that unless you protect Grecophone repertoire and national music creators, they'll become endangered," she told the *Observer*. "They won't exist in 10 years because of globalisation and the fact that international platforms increasingly promote English-language repertoires. Yes, there may be different ways of going about it, but the law is definitely going in the right direction. France did what we are doing years ago and was much tougher." [...]

From: Helena Smith, "Wall-to-wall bouzouki? Greece plans quota of local music", *The Guardian*, 2024

5 **to gear up** *here*: to get ready for, to warm up
22 **unenforceable** impossible to enforce, ineffective
26 **to decry** to condemn
31 **prolific** productive, fruitful
33 **bottom line** essence, conclusion

3 ANALYSIS Compare the methods of argumentation and stylistic devices the two authors use to write about developments in global music culture. → S10

4 LANGUAGE Find a synonym for the following words and phrases. → ○12

to stand out (l. 3) • to keep pace (with) (l. 16) • to spread (l. 20) • the lion's share (l. 25) • to accelerate (l. 27) • to have one's way (l. 2) • to take action (l. 6) • to go about sth (l. 36)

5 EVALUATION Using the two texts as a starting point, examine different attitudes in dealing with cultural globalisation.

A4 **6 LISTENING** Outline why the soft power of popular culture made in Hollywood is falling behind on a global level. → S13, S21 → ●13, 14

C United we stand

Cooperation in Europe

FACT FILE

The 27 member states of the **European Union (EU)**, founded in 1951 by six countries from western Europe, are connected by a common set of interests and values. As a supranational organisation, the EU has the power to make economic and political decisions that go beyond the sovereignty of its member states. Multiple waves of expansion in the first two decades of the 21st century have brought the EU up to its current size. The United Kingdom, which had joined the EU in 1973, left the organisation in 2020.

1 BEFORE YOU START

a) Countries may choose to give up part of their individual authority to supranational organisations if they believe it helps them in the long run. With a partner, brainstorm issues that cannot be addressed solely on a national level, thus leading to a need for international, supranational or even global solutions. D2

b) According to regulation No 1333/2011 on bananas imported to the EU, "[t]he minimum length permitted is 14 cm and the minimum grade permitted is 27 mm." Discuss possible reasons behind rules like this one with your classmates.

The following speech was given by Elisa Ferreira, European Commissioner for Cohesion and Reforms, who was elected into office in 2019.

Ladies and gentlemen,
Our European Union arose from the ashes of the second world war. "Never again" was the motto, and Europeans came together and made a commitment to peace, a commitment to democracy, and a commitment to cooperation and solidarity. These core values were built into our foundational treaties, our decision making, our foreign policy, in short into our DNA. Cooperation and solidarity, more than an option, or a political choice, are a real necessity in a polity, such as the European Union. For any Union is as strong as its weakest link. Fragmentation, disparities, cracks, if left unaddressed can pose existential risks to the entire construct. This is why, very early on, we had to devise policies and mechanisms, to help us to preserve unity and cohesion. [...]

Elisa Ferreira

The black swan of Covid is arguably the biggest challenge we have faced as a Union. We learned the lessons from previous crises and in less than 4 weeks we had emergency support on the ground [...]. More than 20 billion euros of emergency support were mobilised so far, for emergency medical support, emergency grants and low-interest rate loans to nearly 1 million small and medium-sized businesses, to keep these businesses afloat; emergency support for short time working arrangements, to keep workers in their jobs. There is also the story of the vaccines, how Europeans worked together on joint procurement of vaccines building capacity together, rather than competing with each other over a limited stock. In addition, we are working to provide vaccines to the rest of the world [...].

As I look to the future, cooperation will be needed more than ever before. There are no issues where less cooperation is the answer. So what is on our agenda for cooperation? It starts with cooperation within Europe and between Europeans. They say that charity begins at home. We are particularly concerned by poverty.

9 **polity** political organisation
14 **black swan** unpredictable event with extreme consequences
20 **vaccine** *Impfstoff*
21 **procurement** act of obtaining something

Despite all our efforts, in 2019, around 91 million people, so 20 % of the EU population were still at risk of poverty or social exclusion. And this is concentrated in certain places, pockets of poverty and deprivation, as well as among certain groups. As Europeans, we are committed to equal opportunities for all regardless of their gender, sexual orientation, age, religion or belief, or racial or ethnic origin [...].

The key issues of the future cannot be solved by any power acting alone. We live on a small planet, and our lives are increasingly interconnected. We in Europe are very conscious of the need for global cooperation [...]. COVID has taught us that no one is safe until everyone is safe. It is with the same spirit, that we approach a second area where global cooperation is a must: the environment. If we want to continue living on this planet, then we all must live differently. We must change the way we produce and consume. Rich countries must take the lead in this, and Europe has taken a particular lead. We took the lead in the Kyoto protocol, and for us this is not just words, but deeds: we are showing the path with the European Green Deal and our commitment of climate neutrality by 2050 [...]. Third, we are key players in development assistance, for example in terms of our support for food security and agricultural stability in the most needy countries [...]. Fourth, we will continue to strive for global cooperation to become the norm and not the exception. Although we see a return to great power politics, old rivalries and the emergence of new ones, Europe will continue to advocate for multilateralism and a more cooperative world order. And this is what we in Europe will seek to be. A reliable partner, responsible global actor, cooperating on a host of issues, from peace and development to fairer corporate tax systems, from a cleaner planet to regulation of the new digital economy [...].

In conclusion, Europe was born in crisis, and has grown through cooperation in crises. So it is in our DNA to deal with crises, with cooperation and solidarity. This DNA comes from many places, including our civic and humanistic values, which to a large extent are shared with this community of believers. In future, this DNA of cooperation must spread throughout the world. And we must all learn how to use each crisis as an opportunity to grow in cooperation. Because whether you are a believer or a non-believer we are all in the same boat. We cannot say to others: your end of the boat is sinking. And if we are to successfully confront the challenges of the coming years, [...] the climate emergency, poverty and hunger, the spread of democracy, the rule of law, to successfully manage all these challenges, we are going to have to work together. Inspiration and not domination. Cohesion and not coercion. Cooperation and not confrontation. Europe is ready!

Elisa Ferreira, "Cooperation in Europe, difficulties and solutions" speech in Rome, 2021

30 **deprivation** state of being kept from possessing, enjoying or using something
40 **Kyoto protocol** UN agreement regulating the emission of greenhouse gases by industrialised countries
61 **cohesion** being united; working together
61 **coercion** forcing sb to do sth they do not want to do

2 COMPREHENSION

a) Find a suitable heading for each paragraph.
b) Explain why COVID-19 served the European Union as a "black swan" moment (l. 14).
c) Point out what Ferreira means by "charity begins at home" (l. 27) and which improvements she intends to make in the future.

3 LANGUAGE Ferreira chooses a variety of words with positive connotations, such as "arose" (l. 2), "came together" (l. 3), and "peace" (l. 4). Find further examples and show how this particular use of language affects her audience's perception.

4 ANALYSIS Explain how the overall structure of the speech supports Ferreira's message. → ○15

5 EVALUATION Discuss to what extent the global issues Ferreira mentions can be positively influenced by particular beliefs, values, effort and actions in the EU. → ●16

Europa hat das Zeug zur Weltmacht

6 **MEDIATION** As part of the application process for an international student exchange, you have been asked to prepare a brief statement on a supranational organisation of your choice. Based on the following article, prepare a short speech of up to two minutes that illustrates the current state and future perspectives of the European Union. → S25

Auch nach dem Brexit bildet die Europäische Union die drittstärkste Wirtschaft der Welt. Allerdings müssen die enormen Finanzmittel auch klug eingesetzt werden – und nicht nur, um die alten Machtverhältnisse zu zementieren.

Die „Magie des europäischen Projekts" hat das Drama um Leben und Tod, wirtschaftlichen Niedergang und Kommunikation überlebt. So formulierte es Ratspräsident Charles Michel nach dem viertägigen EU-Sondergipfel im Juli, als sich die 27 Länder auf ihren Siebenjahreshaushalt und einen Corona-Wiederaufbauplan verständigten. So wichtig die Einigung über die Mittel ist – die Kärrnerarbeit beginnt jetzt: Die EU muss die enormen Finanzmittel klug einsetzen. Und dazu braucht das europäische Projekt endlich eine Strategie.

Denn die Magie des europäischen Projekts darf sich nicht darin erschöpfen, die Machtverhältnisse untereinander stets aufs Neue auszuloten. Es geht vielmehr um das große Ganze: um die künftige Verfasstheit des institutionellen Gefüges und die künftigen Abläufe der Entscheidungsprozesse. Hier muss die EU echte Zukunftsstrategien entwickeln – und das setzt intellektuelle und politisch-kulturelle Anstrengungen voraus. Der verunsicherte Kontinent braucht Ziele, Perspektiven und Orientierung.

Die EU ist selbst nach dem Brexit die drittstärkste Wirtschaftsmacht der Welt, wird aber dieser gemeinschaftlichen geopolitischen Bedeutung nicht gerecht. Das kann nicht gut gehen – weder nach innen noch nach außen. Wer nach außen derart unambitioniert auftritt, muss damit rechnen, dass Egoismen im Innern die Agenda bestimmen. Es fehlt die disziplinierende Verantwortung für etwas Größeres als die eigenen nationalen Interessen.

Die Bürger Europas bekräftigen in Umfragen, wie wichtig die Union für sie ist, das Vertrauen in die EU ist zuletzt in 20 Mitgliedsländern gestiegen. Sie verstehen sehr wohl, dass nur ein starkes Bündnis den weltweiten Herausforderungen gewachsen ist und dass es um mehr geht, als den Status quo abzusichern. Der Nationalstaat ist zu klein geworden als Lösungsrahmen für globalisierte Aufgaben.

Die EU hat die adäquate Größe. Ein fortgesetztes Klein-Klein und die gepflegte Strategieverweigerung sind das Letzte, was die EU braucht und verkörpern sollte. Weltweit sind unilaterale Ansätze und nationalstaatliche Egoismen im Aufwind. Wir sind also mehr denn je aufeinander angewiesen und müssen mehr denn je zusammenhalten.

Ein Blick in die Geschichte zeigt, es gibt so etwas wie ein politisch-kulturelles Grundgesetz Europas: Seit der ersten Nennung des Namens Europa im 6. Jahrhundert v. Chr. steht dieser Kontinent unter Spannung, weil er bei größtmöglicher Vielfalt an Temperamenten, Mentalitäten und Traditionen ein Zusammenleben in größtmöglicher räumlicher Dichte organisieren muss. Spannungen führen mal positiv zu zivilisatorischen Glanzleistungen, mal negativ zu hegemonial-imperialen Katastrophen: Europa kennt den Geist der Bergpredigt genauso wie das Wörterbuch des Unmenschen.

Doch ein neues Grundgesetz oder neue Verträge allein gäben dem heutigen Europa weder eine Identität noch flößten sie ihm neue Vitalität ein. Genau das muss aber das Kalkül sein: Europa ist stark und groß geworden und hat das Potenzial zur Weltmacht – vorausgesetzt, die EU organisiert sich als Strategiegemeinschaft. (450 words)

Gerd Müller, Werner Weidenfeld, *Die Welt*, 2020

NATO's role in securing global peace and stability

On 4 April 1949, representatives of twelve countries from North America and Western Europe agreed to join forces against what they considered a growing threat imposed by the Soviet Union: The North Atlantic Treaty Organisation (NATO) was born. The contract laid the groundwork for a military alliance that has outlasted the tides of time to this day.

The Parties to this Treaty reaffirm their faith in the purposes and principles of the Charter of the United Nations and their desire to live in peace with all peoples and all governments. They are determined to safeguard the freedom, common heritage and civilisation of their peoples, founded on the principles of democracy, individual liberty and the rule of law. They seek to promote stability and well-being in the North Atlantic area. They are resolved to unite their efforts for collective defence and for the preservation of peace and security. They therefore agree to this North Atlantic Treaty:

Article 1 The Parties undertake, as set forth in the Charter of the United Nations, to settle any international dispute in which they may be involved by peaceful means in such a manner that international peace and security and justice are not endangered, and to refrain in their international relations from the threat or use of force in any manner inconsistent with the purposes of the United Nations.

Article 2 The Parties will contribute toward the further development of peaceful and friendly international relations by strengthening their free institutions, by bringing about a better understanding of the principles upon which these institutions are founded, and by promoting conditions of stability and well-being. They will seek to eliminate conflict in their international economic policies and will encourage economic collaboration between any or all of them.

Article 3 In order more effectively to achieve the objectives of this Treaty, the Parties, separately and jointly, by means of continuous and effective self-help and mutual aid, will maintain and develop their individual and collective capacity to resist armed attack.

Article 4 The Parties will consult together whenever, in the opinion of any of them, the territorial integrity, political independence or security of any of the Parties is threatened.

Article 5 The Parties agree that an armed attack against one or more of them in Europe or North America shall be considered an attack against them all and consequently they agree that, if such an armed attack occurs, each of them, in exercise of the right of individual or collective self-defence recognised by Article 51 of the Charter of the United Nations, will assist the Party or Parties so attacked by taking forthwith, individually and in concert with the other Parties, such action as it deems necessary, including the use of armed force, to restore and maintain the security of the North Atlantic area [...].

"The North Atlantic Treaty", North Atlantic Treaty Organization, 1949.

"We've been offered NATO membership"

1 COMPREHENSION
Summarise the underlying values emphasised by the authors of this treaty. Point out the benefits and responsibilities that come with a membership in the alliance. → S13

2 RESEARCH Research the facts and create a timeline of NATO's history. Then outline how the role of NATO has changed since its foundation. → S31

3 LANGUAGE Look at the way in which the will future is used here, e.g. "will contribute" (l. 13). Explain and contrast this with other forms of the future aspect you know. → G1

4 EVALUATION Using the cartoon as a starting point, discuss the pros and cons of NATO. → ● 17

Preparing an elevator pitch

TIP

In the business world, **elevator pitches** are frequently used not only to kick off negotiations, but also as part of job interviews and assessment centres. Imagine the following situation: You are about to hand in your application for an internship with the organisation/company of your choice. In the elevator, you meet the person who is in charge of potentially hiring you. *This is your time to shine!* Use the duration of the elevator ride to convince the other person that you are the perfect candidate.

Step 1 Focus on their interests.

It is quite unlikely that any company will hire you based on the fact that working for them "has always been a dream" of yours. Instead, point out specifically what you are willing and able to bring to the table. Extra research prior to the meeting will give you an idea of the qualities they are looking for in an applicant.

1 **BRAINSTORMING** Start a mind map with the word "internship" in the centre and write down the names of companies or (international) organisations in which you are interested. Use a different colour to add information on how you can contribute to their success.

Step 2 Keep it short.

Even in a tall city building, your elevator ride is unlikely to last longer than 60 to 90 seconds. To avoid testing your audience's patience, you need to prioritise: What are your best features? What makes you stand out from the crowd? Leave out the clutter.

Step 3 Be positive.

There might be people in your life to whom you could listen for hours, whose way of telling stories keeps you hooked. Whether it is their sense of humour, rich imagery or the simple fact that they have been telling the same story for decades, there is something to take away for your pitch. Keep your conversation light and casual – nobody wants to get crushed by an overly formal list of facts. Use words like *bright*, *fascinating*, *powerful* etc. to create a positive atmosphere.

Step 4 Finish strong.

The speeches in this chapter, however different they may be, have one thing in common: They finish on a high note. Successful speakers wrap up their message in a powerful final statement. Give your audience a reason to remember you, and do not forget that they need some sort of contact information (or at least your name) so they can reach out to you.

Step 5 Practice makes perfect.

The key to a successful elevator pitch is knowing exactly what you are going to say. Not everybody gets it right the first time, and there is no shame in that. Present your pitch to others, so you can benefit from their ideas. Keep working on little improvements, and never shy away from starting over again.

2 **CREATIVE TASK**

a) Prepare a 90-second elevator pitch, introducing yourself to one of the companies from task 1. Find useful phrases in the Skills section. → S15

b) Present your first draft to your group. Take turns and provide each other with feedback: What stood out to you? Which aspects could use a little extra work? Use quotations to be as specific as possible. → S32

c) Improve your pitch based on your group's feedback. As you continue to practise, reduce your notes until you are able to speak without them.

d) Present your pitch in class.

TIP

Alternative topics: class project • field trip • idea for an app • (international) development project • scholarship

9 Ecological challenges

Introduction

Attaining peace and prosperity for people and the planet is a complex but inevitable challenge as United Nations officials recognise at the Sustainable Development Summit every year. All UN member states have adopted the 2030 Agenda for Sustainable Development. At its core are 17 Sustainable Development Goals (SDGs), an urgent call for action for all countries in a global partnership. In this chapter we will focus on the ecology-related SDGs.

1 RESEARCH

a) Research the term 'ecology' and reflect on what this field of science has to do with you.

b) Which ecological challenges do you have to deal with in your everyday life? Talk to your partner and think of possible ways to overcome them.

2 LANGUAGE

a) Use the following verbs to explain the SDGs (e.g. to reduce poverty, to end hunger etc.).

to achieve • to combat • to create • to empower • to encourage • to end • to ensure • to establish • to fight • to improve • to promote • to protect • to provide for • to reduce • to render sth (+ adj.) • to restore • to strengthen • to tackle • to take action on/against

b) In small groups, cluster these expressions according to what global partners agree to promote vs what they need to fight against.

c) Choose one SDG that you associate with environmental issues. Research and note down more words and phrases associated with this issue. → S31 → ● 1

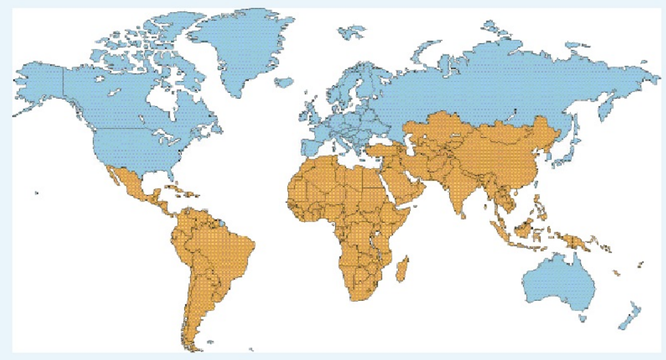
MK d) Create a (digital) vocabulary file on "Ecological challenges" – a mind map, a word cloud etc. – and add to it as you work on this topic. → ○ 2

3 VISUALS → S27.2

a) Describe the cartoon. Pay attention to differences and similarities between the characters and places. → ○ 3

b) Analyse and interpret the cartoon and comment on its message.

4 VISUALS Name as many countries as you can which are situated in the Global North and the Global South respectively.



5 SPEAKING In groups, research which part of the world (Global North and South)

- has a larger population
- produces a higher GDP (therefore more wealth)
- accounts for more CO_2 emissions. → S31

6 SPEAKING Discuss how countries with different economies and traditions might cooperate to tackle ecological challenges. What aspects could make this cooperation easy or difficult? Refer to differences between the Global North and the Global South. → S23 → ○ 4 → ● 5

7 RESEARCH → S31

MK a) Find out more about the SDGs online. Work with reliable resources. You may find useful information on the United Nations website.

b) Discuss with a partner which SDGs represent the greatest ecological challenge and why.

c) Voices critical of the SDGs claim they do not do enough to overcome current power dynamics. Find out more about these voices and discuss if the SDGs improve the North-South relationship.

8 SPEAKING Discuss this quote:

> We abuse land because we regard it as a commodity belonging to us. When we see land as a community to which we belong, we may begin to use it with love and respect.
>
> Aldo Leopold, *A Sand County Almanac*, 1949

Thriving or surviving?

The current decline of biodiversity

The extinction rate of living species has never been as high as in the current era, referred to as the Anthropocene. UN statistics show that the surface used by urban areas has doubled and there has been a significant reduction in intact forests since 2000. Slash-and-burn practices used to clear land for crop farming and cattle pastures have already significantly reduced the 'untouched' wilderness areas necessary to maintain the habitats of a great number of species.

Biodiversity, however, along with enough unpaved areas that absorb water into the ground-water system, is essential for interconnected ecosystems and resource regeneration. As a result, over a million (out of 8 million) animal and plant species are threatened with extinction in the coming decades. Over 60 % of endangered animal species are at risk due to current agricultural practices and over 20 % of endangered vertebrate species are vulnerable to climate change.

Being an integral link in the chain of existing ecosystems, the human species, while playing both conservational and destructive roles, is also facing unprecedented threats.

The environment and human health

Climatologists agree that the concentration of CO_2 in the atmosphere increases the global average surface temperature. The consequences of rising sea levels and extreme weather events, which have become more frequent with advancing global warming, are having an increasingly noticeable impact on human health. Heatwaves and resulting droughts, hurricanes, tropical storms, heavy downpours and floods threaten safe access to food and drinking water. Eventually they lead to risks of malnutrition, illness, psychological trauma and increasing levels of anxiety and stress.

Furthermore, the issue of climate change is intertwined with air pollution. Wildfires and coal power plants produce both ambient particulate matter and very high CO_2 emissions. Reducing emissions of greenhouse gases is the goal of a treaty known as the Paris Agreement, an international commitment by the UN to tackle climate change. It was signed in 2015 and implemented in 2016. According to the WHO meeting the goals of this agreement could save at least a million lives annually worldwide by 2050 through reductions in air pollution alone.

15 ambient particulate matter: *Feinstaub*

Sustainability

Issues like climate change, pollution and the conservation of biodiversity are complex and intertwined, short-term measures are often insufficient. Fortunately, consumers are showing increased responsibility in their choices. Citizens' groups and voters are calling for decision-makers to take action and companies are investing in sustainable techonologies. Urban planning is also becoming more sustainable. However, gaps between rich and poor countries as well as between people with different incomes in industrial societies tend to make the less privileged bear the brunt of environmental risks. Making informed decisions and negotiating manageable trade-offs at local, national and global level are both essential for ensuring sustainable development.

1 **LANGUAGE** Expand your (digital) vocabulary file by collecting at least seven useful expressions about global warming and the consequences of climate change. Use these to explain the two phenomena.

2 **RESEARCH** The research approach "Planetary Health" studies how human health depends on the health of the planet. Find out more about this approach and discuss whether it could lead to a change in thinking. → S31

3 **EVALUATION** Discuss the extent to which losses in biodiversity are an acceptable price of civilisation. → S14.1

Environment and globalisation

The emergence of transnational markets, multinational companies and global trade has created a range of problems which require a coordinated, global response. The increased consumption of products has led to a corresponding increase in the production of goods, which in turn puts pressure on the environment. Especially the need for water in production processes has expanded rapidly, leading to a lack of freshwater resources. Furthermore, globalisation requires the transportation of raw materials and products from one place to another, which has led to air pollution and global warming.

Finally, excessive amounts of household and industrial waste have severely damaged our planet and might have extreme long-term effects on our environment.

Making a difference

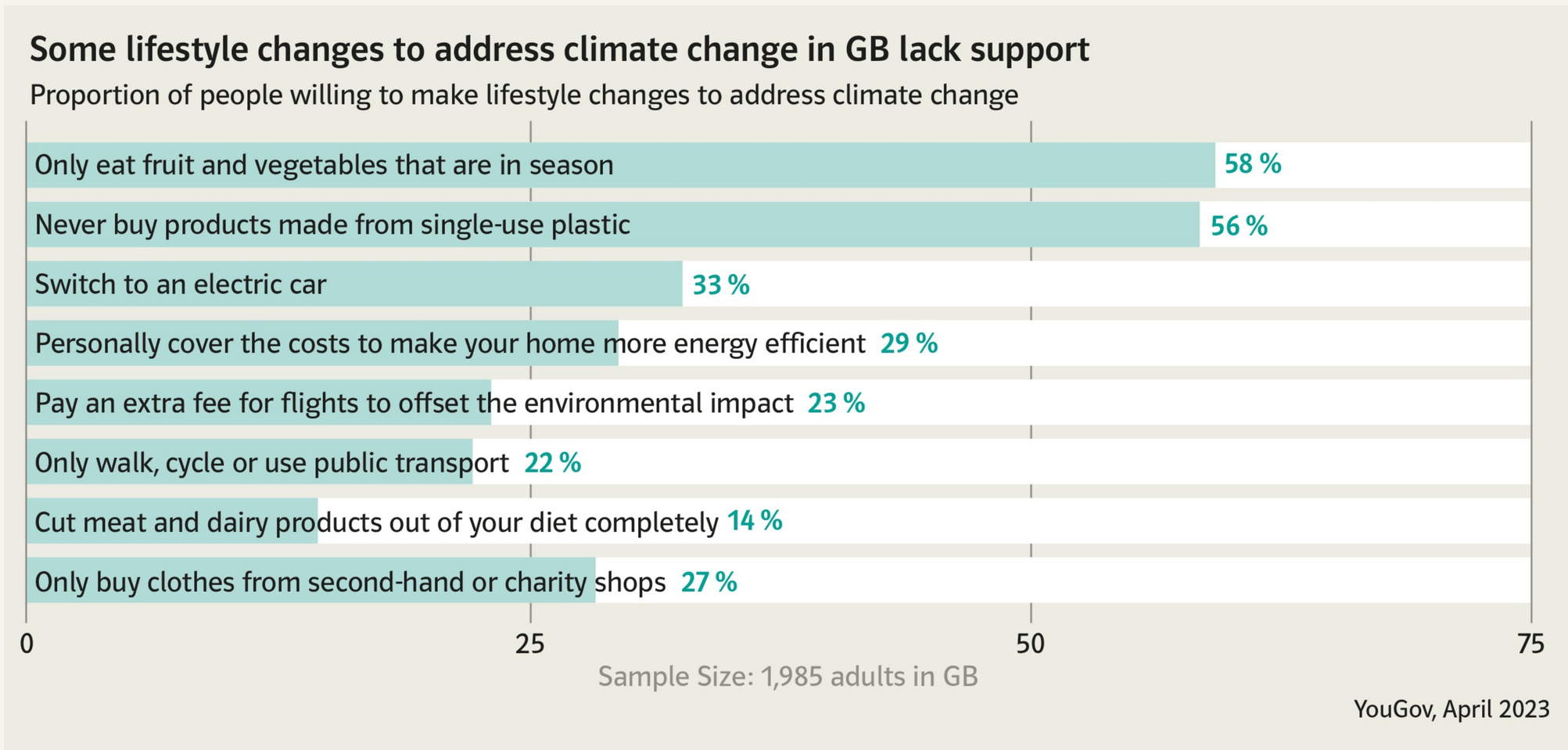
Luckily, environmental awareness has grown. Governments have introduced more environmental protection laws and NGOs and international organisations, for example the United Nations, Greenpeace or the World Wide Fund for Nature (WWF) are strongly committed to raising public awareness of environmental issues and solutions. States and governments have a responsibility to fulfil their SDG pledges.

On a small scale, too, every individual can make a difference. Every step counts, no matter how small!

4 **RESEARCH** Do some research on one particular NGO or international organisation focusing on environmental protection. Afterwards, share your findings with a partner. → S23

5 **SPEAKING** Describe the environmental effects of globalisation mentioned in the text and think of possible solutions on a local, national and global level. → ● 6

6 **VISUALS** Take a look at the results of the survey. Which lifestyle changes would you be (un)willing to make to address climate change and why? Discuss. → S26.2



7 **RESEARCH** Since the earth has changed a lot in recent decades due to the influence of human behaviour, geologists have suggested a new name for this period: the Anthropocene. Find out more about it and give your assessment of whether it shows that we have now entered a new phase of planetary history. → S31

Creative writing

There are two types of creative writing: free writing and material-based writing. → S18
Only the second one is important for your written Abitur.
Your creative writing in the Abitur will be based on the text or the content of the text that you already know from the comprehension and analysis tasks. This source text can either be fictional or non-fictional. You may be given a cartoon, photos, graphics, a quote or statistics as a starting point for your creative writing.
You may now be asked to create a new text type such as a personal letter or a letter to the editor, e-mail (→ S19), (newspaper) article (→ S17), speech (→ S15), diary entry or a blog entry (→ S5, S18).

Now choose one of the creative writing options and follow the steps to guide you through the task.

Option 1: based on a non-fictional text
"Can video games change people's minds about the climate crisis?" (ll.1–2) Using this quotation from the text as a starting point, give your assessment of whether video games can have an impact on gamers' environmental awareness.

Can video games change people's minds about the climate crisis?

Can video games change people's minds about the climate crisis?

A new wave of game makers are attempting to influence a generation of environmentally conscious players. Will it work, and is it enough?

"It was scary. It made you realise how, despite all the sophistication of modern society, we're still reliant on water falling from the sky." Sam Alfred, the lead designer at Cape Town-based video game studio Free Lives, vividly remembers his city nearly running out of water. During 2018, the area surrounding South Africa's second largest city suffered months of dwindling rainfall. [Reservoirs] were unable to replenish themselves at the rate its inhabitants required. Water was rationed. Businesses shut. The situation even called for its own grim version of the Doomsday Clock: hour by hour, the city ticked ever closer to Day Zero, marking the end of its fresh water supply.

Terra Nil, the video game that Alfred has been developing since 2019, is a response to these terrifying events. Dubbed a "city-builder in reverse", it foregoes the consumption and expansion of genre classics such as Civilisation and SimCity to paint a picture of environmental restoration. Starting with arid desert, it's up to the player to rewild a landscape using various technologies – a toxin scrubber, for example, or a beehive. [...]

With Terra Nil's story of "climate positivity", Alfred is part of a burgeoning wave of game makers attempting to [...] educate players on the dangers of the climate crisis while stretching perceptions of what is possible in response to it. Niantic, the maker of Pokémon GO, has used the real-world setting of its augmented reality game to spearhead a tree-planting initiative. Ubisoft, meanwhile, staged an in-game climate march for Riders Republic players, and is set to unleash a virtual forest fire to demonstrate the devastating real-world effects of such arboreal disasters. The idea with each of these ventures is to use video games as tools of moral instruction.

For the past three years, a United Nations project called Playing for the Planet has catalysed these efforts with its annual Green Game Jam. Deborah Mensah-Bonsu, founder of partner organisation Games for Good and organiser of the jams, believes video games are perfectly placed to encourage changes in mindset and behaviour. "The idea of player agency is a really big piece [of the picture]," she says. "Within other mediums, it's more of a passive experience. With games, you get to be part of a story – you have a say in its outcome." She sees two sides to what the organisation is calling "green content." On the one hand, "It's trying to help players understand these different subjects." On the other hand, it's giving them "agency to take action." [...]

Lewis Gordon, *The Guardian*, 2023

13 **to dwindle** to become smaller in amount 14 **to replenish** to refill 22 **to dub** to give sth a certain name
26 **arid** very dry 30 **to burgeon** to develop quickly 40 **arboreal** of trees or living in them

Option 2: based on a fictional text
First read the excerpt from Richard Powers' novel *The Overstory*. In your creative writing class at the University of Oxford, you are asked to write an entry for the environmental blog "Fiction in a Time of Climate Change". Write a blog entry in which you comment on the role that literature can have in making us question our relationship to the environment.

A grand plan occurs to him, as if he invented it. He decides, for whatever years are left to him, to capture the tree and see what the thing looks like, sped up to the rate of human desire.
5 He builds a tripod in the equipment shop. Then he sets a broken grinding stone on a rise near the house. And on the first day of spring, 1903, John Hoel positions the No. 2 Brownie and takes a full-length portrait of the sentinel
10 chestnut leafing out. One month later to the day, from the same spot and the same hour, he takes another. The twenty-first of every month finds him up on his rise. It becomes a ritual devotion, even in rain and snow and killing
15 heat, his own private liturgy of the Church of the Spreading Vegetative God. His wife teases him without mercy, as do his children. "He's waiting for it to do something interesting."
When he assembles the first year's twelve
20 black-and-white prints and riffles them with his thumb, they show precious little for his enterprise. In one instant, the tree makes leaves from nothing. In the next, it offers up everything to the thickening light. Otherwise,
25 the branches merely endure. But farmers are patient men tried by brutal seasons, and if they weren't plagued by dreams of generation, few would keep plowing, spring after spring. John Hoel is out on his rise again on March 21,
30 1904, as if he, too, might have another hundred years or two to document what time hides forever in plain sight.

From: Richard Powers, *The Overstory*, 2018

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5 **tripod** support for a camera 8 **Brownie** a certain camera model 9 **sentinel** employed to guard sth

Option 3: based on a cartoon
You are doing an internship at *The Guardian* and you are working in the Environment section. Using the message of the cartoon from the Introduction to this topic as a starting point, write a newspaper article in which you comment on the major environmental challenges of our time.

Step 1

Options 1 and 2: Look carefully at the original text and consider the following points:
- What is the text type?
- What is the aim of the text?
- What is the narrative perspective? → S8
- Which narrative techniques are used? → S9
- What are the style, tone and register? → S10
- What stylistic devices are used? → S10
- What target group is the text aimed at?

Option 3: Look carefully at the cartoon and work out its main message.

Step 2

Now think of the target text and ask yourself the same questions as in Step 1.
More useful questions:
- What changes will you have to make so that the new text has the characteristics of the required text type?
- How will the target group of your new text differ from that of the original text?
- What effect will this new context have on the text you are creating?

In a **blog entry**, for example, it's important to create a personal connection to your readers. → S18.2 In a **newspaper article**, the style is objective and informative. → S17

Step 3

Before you start writing your text, roughly outline its structure by noting what you want to mention in each section (introduction/main part/conclusion).

Step 4

Give each other feedback on your texts.

A Ecology, economy and inequality

The hidden environmental cost of your online shopping

1 **LANGUAGE** Match the following verbs and objects and use the resulting collocations to complete the following tasks. Add to the list as you work on this topic.

to browse • to manufacture • to ship • to return • to crave sth • ~~to consolidate~~ • to collect	internet stores • one's order • products • goods from abroad • same-day delivery • the lion's share of ordered items • ~~orders into one delivery~~

Example: *to consolidate orders into one delivery*

2 **VISUALS**

a) Describe the picture. → S27.1
b) Write an interior monologue of the person in the picture.
c) If you put the person in the hot seat, what questions would you ask?

There's still something magical about the idea of browsing a world of goods online, choosing what you want and having it delivered to your door, sometimes within hours. You may give a fleeting thought to the environmental impact when you are drowning in excess packaging (nearly a third of solid waste in the US comes from e-commerce packaging) but it's easy to ignore the rest of it. Such as the fact that Amazon, in figures released last year, emits nearly as much carbon dioxide as a small country. We are buying more online than ever – and younger age groups are less likely to shop locally than people over 55, according to a new survey.

Our rapidly growing delivery culture is a challenge, says Tim Anderson, head of transport at the Energy Saving Trust. "It's easy to go online and buy things cheaply. They might have been shipped from far off countries, manufactured from raw materials and they arrive at our homes at little or no cost."

In an ideal world, online shopping could be a better option than making individual trips to the store (large weekly grocery deliveries can be the better choice – as long as we don't make additional supermarket trips ourselves). We do not live in an ideal world, however, but one in which profit and consumerism are rampant. We don't behave – and online retailers don't encourage us to behave – in a sensible way, says Julian Allen, researcher at the transport studies department at the University of Westminster.

Once, we were prepared to wait, but now we want same-day delivery.

That, says Allen, "tends to mean stuff gets moved in smaller and smaller quantities. We have vehicles shooting all over the place making single deliveries. We have the concept of 'free' delivery, which is a selling point for retailers, but it's not really free in the sense of what it costs them and what it costs in environmental terms."

People also buy things, particularly clothes, with the intention of returning much of the order, resulting in more carriage and mileage. "They are not being penalised financially for doing that," says Allen.

The growth in hot-food delivery services, such as Deliveroo and Uber Eats, has been enormous. "It's sheer inefficiency to move a single meal in a car or motorbike," says Allen. "Bicycles would help in terms of pollution, but the trend has been to move away from bikes as these firms expand their networks, and it's not viable."

So what should we do? "Shop locally, [especially] if you can use sustainable transport," is Anderson's advice.

3 **fleeting** quick
4 **solid waste** discarded material
10 **Energy Saving Trust** British organisation specialising in energy efficiency
11 **raw** *here:* in its natural condition, not refined
16 **consumerism** social and economic order that encourages people to purchase more goods and services
16 **rampant** *adj* happening a lot or becoming worse
17 **retailer** sb who sells goods to the public
26 **carriage** (cost of) transporting goods
26 **to penalise sb** to punish sb
31 **viable** possible, workable

And Allen thinks we should be more patient and consolidate orders into one
35 delivery at a time. "Rather than having them delivered to your home, choose to pick them up at a nearby collection point. [Couriers] can bring a lot of stuff to one place."

Don't then make a special trip by car to collect it, says Allen: "Work it into your daily commute."

Perhaps best of all would be to think before you click.

Emine Saner, *The Guardian*, 2020

[38] **commute** regular journey between work and home

3 **COMPREHENSION** Describe the environmental costs of online shopping and list ways in which one could reduce these costs.

4 **SPEAKING** Are the author's arguments convincing? Discuss. → S3 → ○ 7

5 **EVALUATION**
Choose **one** of the following tasks:

a) "We don't behave – and online retailers don't encourage us to behave – in a sensible way [...]" (ll.16–17) Using the quotation as a starting point, discuss who is most responsible for the environmental costs of online shopping. **OR**

b) You are doing an internship at a local newspaper in Edinburgh. You have been asked to write an article about the increasing use of delivery services. Taking the message of the cartoon as a starting point, discuss the pros and cons of online shopping.

"This is what it would look like if all my abandoned online shopping carts were real."

6 **CREATIVE TASK** Write a script for a video message addressing young consumers on social networks. Suggest what they can do to help protect the environment. → S15 → S28.3 → ○ 8

7 **LANGUAGE**

D1 a) Based on the text, write down five statements about online shopping which contain a gerund (as a subject or object). →G3

b) Identify all -ing forms in ll.1–5, l.13 and ll.25–27. Which of them are gerunds?

c) On the basis of ll. 13–14 try to explain which advantages gerunds have in a text.

D2 d) Find a sentence with two participles and rewrite it without them. What do you notice?

Carbon offsetting

8 **BEFORE YOU START** When you go shopping, how often do you see products that claim to be climate neutral? How credible do you think these claims are? Discuss with a partner.

A1 **9** **LISTENING** → S21

a) Listen to the podcast interview with Patrick Greenfield about the concept of carbon offsetting. Outline Greenfield's professional background and his research focus.

b) Listen again for detail and answer the following questions in key words:

1. What is carbon offsetting and what is its most common form?
2. Why is carbon offsetting attractive for both individual consumers and the industry?
3. What are the 'carbon standards' and who is allowed to define what an emission reduction is?
4. Who sets the current standard for the offsetting market according to Greenfield?

c) Analyse Greenfield's attitude towards carbon offsetting. → ○ 9

10 **RESEARCH** Find out more about Verra, the Washington-based NGO mentioned at the end of the podcast, and what they are accused of.

11 **EVALUATION** Discuss the pros and cons of carbon offsetting. → S14.1

Greenhushing: Warum immer mehr Firmen schweigen

12 **MEDIATION** Your American friend has asked what you know about greenwashing and greenhushing, the latest American trend, and how they affect German companies. Write an email based on the information provided in the article below. → S19.4, S25

Der Versuch, die recyclingfähigen Flaschen als ökologisches Produkt zu verkaufen, endete für Lidl in einem Desaster. Der Vorwurf: Greenwashing. Ein Begriff, den inzwischen fast jeder kennt. Gemeint ist damit der Versuch, ein Produkt umwelt- und klimafreundlicher aussehen zu lassen, als es tatsächlich ist. Immer häufiger zeigt sich: Wer unter Greenwashing-Verdacht gerät – ob nun zu Recht oder nicht –, muss mit scharfem Gegenwind rechnen. Es drohen nicht nur empfindliche Imageschäden, Umsatz- und Gewinneinbrüche, sondern auch eine strafrechtliche Verfolgung. [...]

Wäre es angesichts solcher Risiken nicht besser, wenn Firmen gar nicht erst über ihre Bemühen um mehr Umwelt- und Klimaschutz sprechen? Tatsächlich prüfen viele Unternehmen mittlerweile genau, wie, wann und in welcher Form sie über ihre Fortschritte in Sachen Nachhaltigkeit berichten und dafür werben. Manche Firma entscheidet sich sogar ganz bewusst, lieber zu schweigen, wenn es um Nachhaltigkeit geht. Ein Phänomen, das in der Fachwelt als Greenhushing bezeichnet wird – wörtlich übersetzt: grünes Schweigen –, also quasi das Gegenteil von Greenwashing. [...]

Doch wenn Firmen plötzlich nicht mehr über Klimaschutz, Nachhaltigkeit und Diversität reden wollen, ist das ein alarmierendes Signal. Dies schadet nicht nur der Wirtschaft, sondern der gesamten Gesellschaft. Greenhushing ist ein erschreckender Trend, der aus den USA kommt und sich nach und nach auch in Europa breitmacht. In der amerikanischen Wirtschaft tobt seit der Trump-Ära ein regelrechter Kulturkampf um vermeintlich liberale oder gar linke Themen wie Klimakrise, Umweltschutz und Diversität in der Gesellschaft. So müssen zum Beispiel Firmen, die sich grün, offen und tolerant geben, mit Boykott rechnen. [...]

Die Frage aber ist: Wie verhalten sich die Firmen, wenn das in Europa gewünschte Bekenntnis zu mehr Nachhaltigkeit in den USA zum Geschäftshemmnis werden kann und in der EU Gerichtsverfahren wegen falscher Nachhaltigkeitsversprechen drohen? Offenbar entscheiden sich viele Firmen angesichts solcher Unwägbarkeiten lieber fürs Schweigen. Zu diesem Schluss kommt die Studie Net-Zero-Report von South Pole, einem weltweit tätigen Entwickler von Klimaschutzprojekten. Laut dem Bericht aus dem Jahr 2022 haben sich zwar mehr als ein Drittel der befragten Unternehmen in Deutschland wissenschaftsbasierte CO_2-Reduktionsziele gesetzt, sie planen jedoch nicht, diese zu veröffentlichen. Das Gleiche galt für 20 Prozent aller Unternehmen weltweit. Ein fatales Signal, findet Renat Heuberger, Chef und Mitgründer von South Pole: „Mehr denn je brauchen wir Unternehmen, die Fortschritte im Bereich Nachhaltigkeit machen und ihre Branche inspirieren, selbst aktiv zu werden. Das ist unmöglich, wenn der Fortschritt im Stillen stattfindet.“ [...]

Die gute Nachricht ist, dass die EU das Problem erkannt hat und entsprechende Vorschriften plant. Sie will von Unternehmen künftig verlangen, dass sie ihre Aussagen zur Nachhaltigkeit transparent machen und die notwendigen Daten bereitstellen. Entscheidend wird aber auch sein, dass sich die Politik dem neuen Schweigen der Firmen entschieden entgegenstellt. Denn Firmen, die Greenhushing betreiben [...] können zumindest mittelfristig günstiger produzieren, wenn sie erforderliche Investitionen in grüne Energie und klimaschonende Technologien aufschieben. Und das verzerrt den Wettbewerb. Zum Nachteil von Unternehmen, die sich offensiv der Transformation stellen. (471 words)

Silvia Liebrich, *Süddeutsche Zeitung*, 2023

13 **SPEAKING** Greenhushing or greenwashing – which is more problematic? Discuss.

Thinking errors that can lead to denying climate change

Cold spells often bring climate change deniers out in force on social media, with hashtags like #ClimateHoax and #ClimateScam. [...]

From a scientific standpoint, these claims of disproof are absurd. Fluctuations in the weather don't refute clear long-term trends in the climate. Yet many people believe these claims, and the political result has been reduced willingness to take action to mitigate climate change.

Why are so many people susceptible to this type of disinformation? My field, psychology, can help explain – and help people avoid being misled.

The allure of black-and-white thinking

Close examination of the arguments made by climate change deniers reveals the same mistake made over and over again. That mistake is the cognitive error known as black-and-white thinking, also called dichotomous and all-or-none thinking. [...]

People are often susceptible to it because in many areas of life, dichotomous thinking does something helpful: It simplifies the world.

Binaries are easy to handle because there are only two possibilities to consider. When people face a spectrum of possibilities and nuance, they have to exert more mental effort. But when that spectrum is polarized into pairs of opposites, choices are clear and dramatic.

This mental labor-saving device is practical in many everyday situations, but it is a poor tool for understanding complicated realities – and the climate is complicated.

Sometimes, people divide the spectrum in asymmetric ways, with one side much larger than the other. For example, perfectionists often categorize their work as either perfect or unsatisfactory, so even good and very good outcomes are lumped together with poor ones in the unsatisfactory category. In dichotomous thinking like this, a single exception can tip a person's view to one side. It's like a pass/fail grading system in which 100 % earns a pass and everything else gets an F.

With a grading system like this, it's not surprising that opponents of climate action have found ways to reject global warming research, despite the overwhelming evidence. Here's how they do it:

The all-or-nothing problem

Climate change deniers simplify the spectrum of possible scientific consensus into two categories: 100 % agreement or no consensus at all. If it's not one, it's the other.

A 2021 review of thousands of climate science papers and conference proceedings concluded that over 99 % of studies have found that burning fossil fuels warms the planet. That's not good enough for some skeptics. If they find one contrarian scientist somewhere, they categorize the idea of human-caused global warming as controversial and conclude that there is no basis for action.

Powerful economic interests are at work here: The fossil fuel industry has funded disinformation campaigns for years to create this kind of doubt about climate change, despite knowing that their products cause it and the consequences. Members of Congress have used that disinformation to block or weaken federal policies that could slow climate change.

Expecting a straight line in a variable world

In another example of black-and-white thinking, deniers argue that if global temperatures are not increasing at a perfectly consistent rate, there is no such thing as global warming. However, complex variables never change in a uniform way; they wiggle up and down in the short term even when exhibiting long-term trends. Most business data, such as revenues, profits and stock prices, do this too, with short-term fluctuations contained in long-term trends.

title **to deny** to say sth is untrue
4 **to refute** to prove with evidence that a belief or statement is untrue
6 **to mitigate** to lessen the effect of sth
7 **to be susceptible to sth** to readily accept/be easily influenced by sth
9 **allure** attraction
12 **dichotomous** seen as simple opposites, black and white
45 **variable** sth that can change, sth that changes

50 Mistaking a cold snap for disproof of climate change is like mistaking a bad month for Apple stock for proof that Apple isn't a good long-term investment. This error results from homing in on a tiny slice of the graph and ignoring the rest.

Failing to examine the gray area

Climate change deniers also mistakenly cite correlations below 100 % as evidence
55 against human-caused global warming. They triumphantly point out that sunspots and volcanic eruptions also affect the climate, even though evidence shows both have very little influence on long-term temperature rise in comparison to greenhouse gas emissions. In essence, deniers argue that if fossil fuel burning is not all-important, it's unimportant. They miss the gray area in between: Greenhouse gases are indeed just
60 one factor warming the planet, but they're the most important one and the factor humans can influence.

'The climate has always been changing' – but not like this

As increases in global temperatures have become obvious, some climate change skeptics have switched from denying them to reframing them. Their oft-repeated line,
65 "The climate has always been changing," typically delivered with an air of patient wisdom, is based on a striking lack of knowledge about the evidence from climate research.

Their reasoning is based on an invalid binary: Either the climate is changing or it's not, and since it's always been changing, there is nothing new here and no cause for
70 concern. However, the current warming is on par with nothing humans have ever seen, and intense warming events in the distant past were planetwide disasters that caused massive extinctions – something we do not want to repeat.

As humanity faces the challenge of global warming, we need to use all our cognitive resources. Recognizing the thinking error at the root of climate change denial could
75 disarm objections to climate research and make science the basis of our efforts to preserve a hospitable environment for our future.

Jeremy P. Shapiro, *The Conversation*, 2023

52 **a cold snap** sudden cold weather
54 **to home in on sth** to move intentionally towards sth, to focus on sth
56 **to cite sth/sb** to quote sth/sb
70 **invalid** *adj* untrue, illogical, unacceptable
72 **to be on (a) par with sth** to be the same as/ comparable to sth
77 **to disarm sb/sth** to take sb's weapons away, to make sth less dangerous
78 **hospitable** friendly, safe, welcoming

14 COMPREHENSION Summarise the causes of climate change denial. → S13

15 LANGUAGE

a) Analyse how the author tries to get the reader´s attention in lines 1–2.
b) Examine from the language alone which types of readers the author is targeting with this text.

MK **16** ANALYSIS Analyse how the author is trying to influence the opinions of his readers and how he is trying to establish his own credibility.

17 ANALYSIS Explain what the author means by the term "the gray area" (l. 53), using examples from the text.

18 EVALUATION Evaluate to what extent raising awareness of these psychological thinking patterns can lead to a change in thinking.

19 RESEARCH Find out more about the disinformation campaigns mentioned in the text and reflect on what can be done to protect people against them. → S31

Water inequality is a global issue

It is far too easy to view scarcity and poor quality of water as issues solely affecting emerging economies. While the images of women and children fetching water in Africa and a lack of access to water in India are deeply disturbing, this is not the complete picture.

The city of Flint, Michigan, where dangerous levels of pollutants contaminated the municipal water supply, is a case in point – as is, more recently, the city of Newark, New Jersey.

Water is not a developing-world problem. It's an everyone, everywhere problem. And it's one of the most pressing issues of our time. We all need and rely on it, and as competition for water escalates around the world, the strain of growing populations, climate change and political tensions add even more pressure to ensuring we all have access.

What happens when society fails to invest in water infrastructure, or to adopt innovative technologies, modernise policies, regulations and governance?

We get ever closer to "day zeros" – the point at when municipal water supplies are switched off – and tragedies such as Flint. These are not isolated stories. Instead they are becoming routine, and the public sector and civil society are scrambling to address them. We are seeing "day zeros" in South Africa, India, Australia and elsewhere, and we are now detecting lead contamination in drinking water in cities across the US.

"Day zero" is the result of water planning by looking in the rear-view mirror. The past is no longer a guide to the future; water demand has outstripped supplies because we are tied to business-as-usual planning practices and water prices, and this goes hand-in-hand with the inability of the public sector to factor the impacts of climate change into long-term water planning. Lead in drinking water is the result of lead pipe service lines that have not been replaced and in many cases only recently identified by utilities, governments and customers. An estimated 22 million people in the US are potentially using lead water service lines. This ageing infrastructure won't repair or replace itself.

One of the most troubling aspects of the global water crisis is that those least able to afford access to water are also the ones who pay a disproportionately high percentage of their income for it. A report by WaterAid revealed that a standard water bill in developed countries is as little as 0.1 % of the income of someone earning the minimum wage, while in a country like Madagascar a person reliant on a tanker truck for their water supply would spend as much as 45 % of their daily income on water to get just the recommended daily minimum supply. In Mozambique, families relying on black-market vendors will spend up to 100 times as much on water as those reached by government-subsidised water supplies.

Finally, we need to understand that the discussion of a projected gap between supply and demand is misleading. There is no gap, only poor choices around allocation. The wealthy will have access to water, and the poor will pay more for water of questionable quality. From Flint residents using bottled water and paying high water utility rates, to the poor in South Africa waiting in line for their allocation of water – inequity is everywhere.

These troubling scenarios beg the obvious question: What to do? We do know that ongoing reports on the 'water crisis' are not going to catalyse action to address water scarcity, poor quality, access and affordability. Ensuring the human right to water feels distant at times.

We need to mobilise an ecosystem of stakeholders to be fully engaged in developing and scaling solutions. The public sector, private sector, NGOs, entrepreneurs, investors, academics and civil society must all be engaged in solving water scarcity and quality problems. Each stakeholder brings unique skills, scale and speed of impact (for

10 **strain** pressure
19 **lead** *Blei*
20 **rear-view mirror** mirror in a car to see what is happening behind you
40 **allocation** the action of granting and sharing sth
48 **stakeholder** sb who is involved with a business, shares responsibilities, and wants to see it succeed

example, entrepreneurs are fast but lack scale, while conversely the public sector is slow but has scale).

We also urgently need to change how we talk about water. We consistently talk about droughts happening across the globe – but what we are really dealing with is an overallocation of water due to business-as-usual practices and the impacts of climate change.

We need to democratise access to water data and actionable information. Imagine providing anyone with a smartphone the ability to know, on a real-time basis, the quality of their drinking water and actions to secure safe water. Putting this information in the hands of civil society instead of solely relying on centralised regulatory agencies and utilities will change public policies.

Will Sarni, *World Economic Forum* website, 2019

52 **scale** *here:* mobilisation of many people and things

1 COMPREHENSION → S13

a) Outline why access to free and clean water is a growing global problem according to the text.

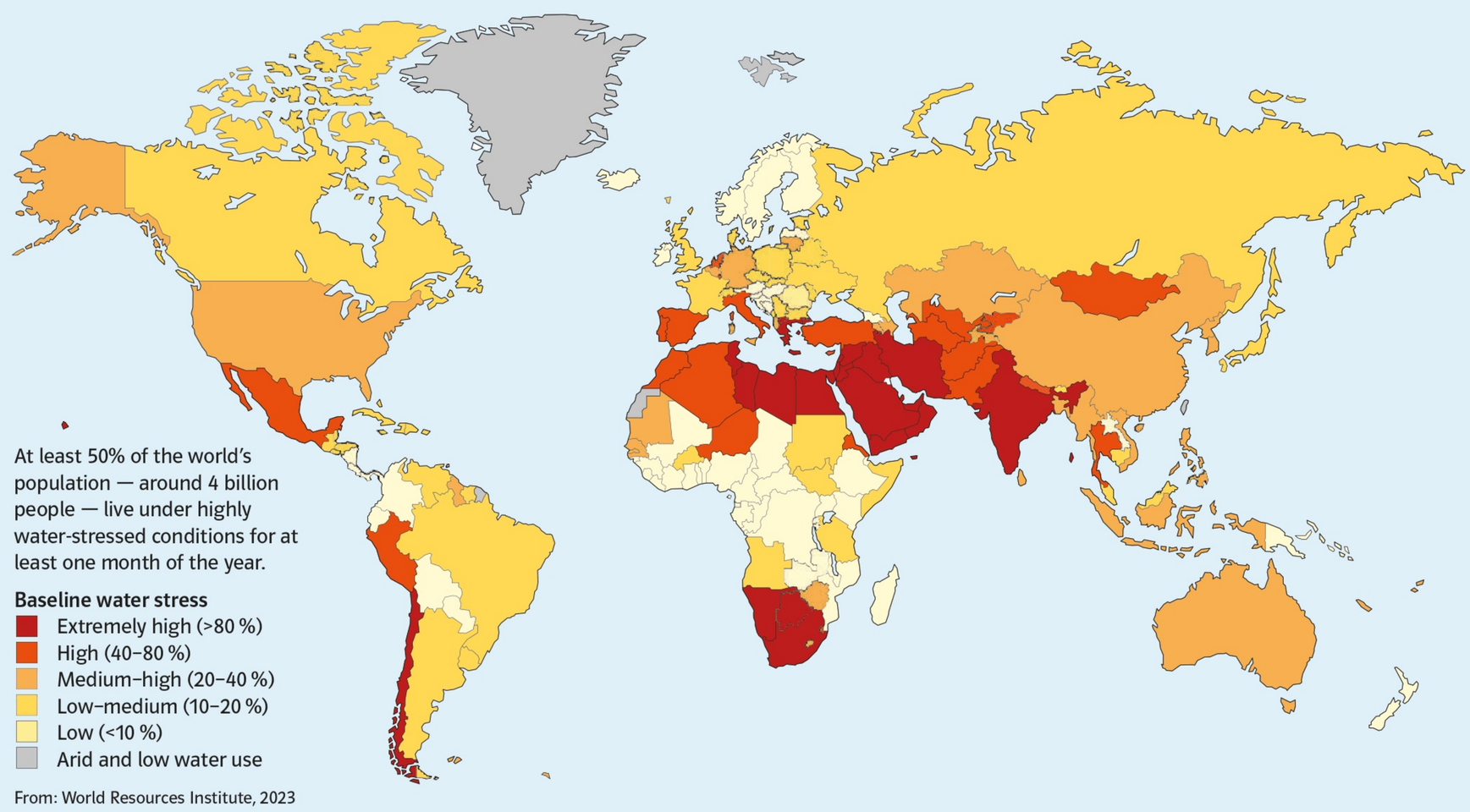
b) Describe the solutions to the problem of water scarcity as proposed by the author.

2 ANALYSIS Analyse the structure of the comment. → ○10

3 LANGUAGE Focusing on ll. 1–12, analyse how the author tries to attract attention to his topic. Find at least four different aspects.

4 EVALUATION "Water is not a developing-world problem. It's an everyone, everywhere problem" (l. 8). Using the information on the map as a starting point, discuss to what extent the author's statement is correct. → S26 → ●11

25 countries are currently exposed to extremely high water stress annually



From: World Resources Institute, 2023

FACT FILE

Water for food and energy

According to UN-Water, global consumption of fresh water is rising due to a growing global population, increasing urbanisation, economic growth and an increasing demand for water-intensive meat and dairy products. Therefore, it is necessary to use water more efficiently. Water consumption can be reduced by using precision irrigation in agriculture or by replacing biofuels and fossil fuels with hydro-power and wind power to produce energy.

Agency

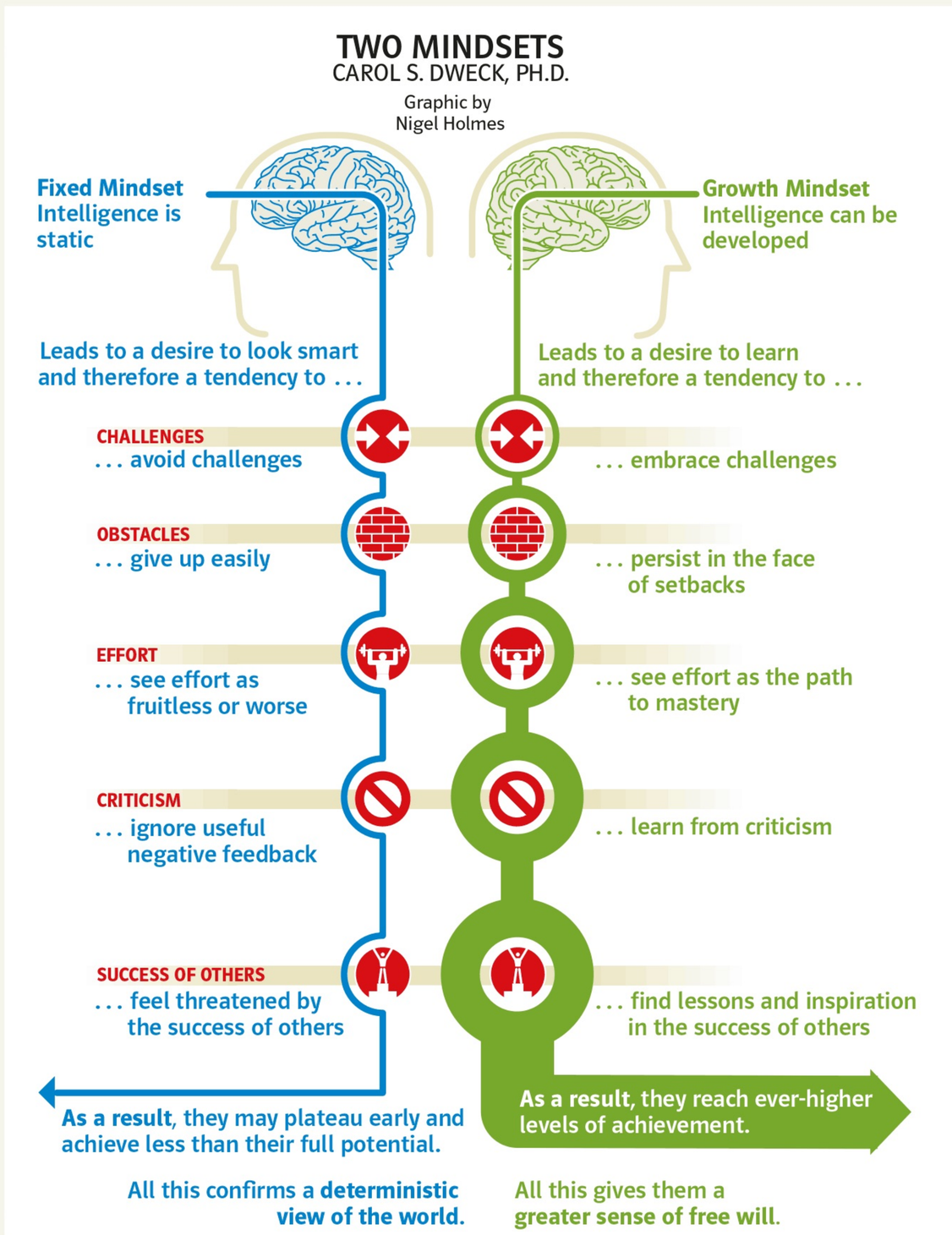
You might have heard people talk about "agency" and how it is key for lifelong learning. But what is it?

> Agency refers to a person's ability and desire to positively influence their own life and the world around them. Rather than passively waiting to be told what to do, it is about making responsible decisions for oneself.

1 REFLECTION

A key component of agency is having a growth mindset as opposed to a fixed one.
People with a fixed mindset tend to believe that we cannot change our intelligence very much as it is something that we are born with. Those with a growth mindset are more likely to believe that our intelligence can be developed.

a) Look at the following diagram from the book *Mindset: Changing the way you think to fulfil your potential* by US psychologist Carol Dweck. Think about how you react to the different areas in a learning context and whether you have more of a growth or fixed mindset.



b) Now think about how you learn. Answer the following questions as honestly as possible:
- To what extent do you set your own personal learning goals? Have you created an action plan for achieving them?
- How often do you reflect on your learning and progress? To what extent do you identify areas that you have improved and ones that still need work?
- How often have you said "I can't do xyz"? What happens if you say "I can't do xyz yet" instead?

2 RESEARCH

We not only exercise agency on an individual level, but also collectively to bring about wider changes.

a) In an article on young people and climate change, US climate scientist Katharine Hayhoe said:

> "Fear is useful to wake us up and make us pay attention. But if we don't know what to do, it paralyzes us."
>
> Katharine Hayhoe, "Climate Optimism", 2022

Some young people are now embracing climate optimism and finding ways to bring about change, one small step at a time.
Find out more about what Franziska Trautmann and Max Steitz did in Louisiana and about the company they founded, 'Glass Half Full'.

b) What initiatives do you know of in Germany that have been launched by young people?

3 CREATIVE TASK

Small changes are also effective! Think about what you could collectively do to bring about a small change towards greater sustainability in your school or local community. Then in groups, brainstorm ideas and think about what you could realistically put into practice. Once you have decided on an initiative, think about the steps involved for putting it into practice. Which tasks would each member of the group take on? How would you raise awareness of your project? How would you measure the project's success?

B Finding workable solutions

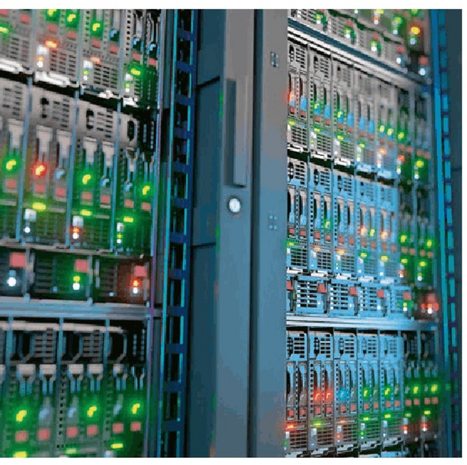
Reasons to be hopeful: the climate solutions available now

We have every tool we need to tackle the climate crisis. Here's what some key sectors are doing [...]

Transport

Responsible for 14–28 % of global greenhouse gas emissions, transport has been slow to decarbonise, and faces particular challenges in areas such as long-haul flight. But technical solutions are available, if the will, public policy and spending are there, too. Electric cars are the most obvious: petrol and diesel vehicles will barely be produced in Europe within the [next] decade. EV sales are accelerating everywhere, with the likes of Norway well past the tipping point, and cheaper electric vehicles coming from China have cut the fumes from buses. Meanwhile, combustion engines are ever more efficient and less polluting. Bike and scooter schemes are growing rapidly as cities around the world embrace electric micromobility. Far cleaner ships for global freight are coming. The potential of hydrogen is growing, for cleaner trains where electrification is impractical, to be followed by ships and even, one day, planes. Manufacturers expect short-haul electric aircraft much sooner. [...] A world without hypermobility is possible – and [...] many people will accept, or even embrace, a life where they commute and travel less.

Gwyn Topham



Deforestation

Deforestation and land use change are the second-largest source of human-caused greenhouse gas emissions. The destruction of the world's forests has continued at a relentless pace during the pandemic, with millions of hectares lost, driven by land-clearing in the Brazilian Amazon. But there are reasons for hope. [...] [T]he [British] government is pushing hard for finance and new commitments from forested nations to protect the world's remaining carbon banks. Indonesia and Malaysia, once global hotspots of deforestation, have experienced significant falls in recent years, the result of increased restrictions on palm oil plantations. [...] Finally, there is a growing recognition of the importance of indigenous communities to protecting the world's forests and biodiversity. In the face of racism and targeted violence, a growing number of studies and reports show they are the best guardians of the forest. Empowering those communities will be vital to ending deforestation.

Patrick Greenfield

Technology

Emissions from technology companies, including direct emissions, emissions from electricity use and other operations such as manufacturing, account for [2–3] % of global carbon emissions, while emissions from cryptocurrencies is a huge emerging issue. Mining – the process in which a bitcoin is awarded to a computer that solves a complex series of algorithms – is a deeply energy-intensive process and only gets more energy-intensive as the algorithms grow more complex. But new mining methods are lighter, environmentally. A system called "proof of stake" has a 99 % lower carbon footprint. Scrutiny of the whole sector is increasing, spearheaded by tech workers who walked out in their hundreds to join climate change marches in 2019 [...].

Kari Paul

Electricity

The rocketing global market price for gas has ripped through world economies, forcing factories to close [and] triggering blackouts in China [...]. But it has also spelled out a clear economic case for governments to redouble their efforts in developing homegrown, low-carbon electricity systems. The good news is that renewable energy is ready to step up and play a greater role in electricity systems across the globe. The precipitous fall in the price of wind and solar energy has helped to incentivise fresh

5 **long-haul/ short-haul** *Langstrecke-/ Kurzstrecke*
9 **the tipping point** the point at which an effect can no longer be stopped
21 **relentless** ruthless
39 **scrutiny** careful examination
39 **to spearhead** to lead
47 **precipitous** steep
47 **to incentivise** to encourage

investments in electricity vehicles and energy storage technologies, such as batteries, where costs are plummeting too. Soon, wind and solar power will help to produce green hydrogen, which can be stored over long periods of time to generate electricity during days that are a little less bright or breezy. All of these advances are made possible by cheap renewables, and will help countries to use more renewable energy too. There has never been a better time to step back from gas and go green.

Jillian Ambrose

Buildings

The built environment is one of our biggest polluters, responsible for about 40 % of global carbon emissions. Over the past two decades, the carbon footprint of buildings "in use" has been greatly reduced by energy-saving technologies – better insulation, triple-glazing, and on-site renewables such as solar panels and ground-source heat pumps. On heat pumps, the UK lags far behind: Norway, through a mixture of grants and high electricity prices, has installed more than 600 heat pumps for every 1,000 households. [...] There is also a growing movement to prioritise refurbishment and reuse over demolition, driven by the realisation that the most sustainable buildings are the ones that already exist.

Oliver Wainwright

Food and farming

The hoofprint of the global livestock industry is a significant one, accounting for about 14 % of total annual greenhouse gas emissions. But it is increasingly recognised and accepted by national governments. [...] While global meat production is increasing, there is a growing shift towards fish and poultry, which have a comparatively lower emissions footprint than red meats. The food industry is also developing a range of lower-carbon products using plant-based proteins such as soy and pea, and insect and lab-grown meat alternatives.

Tom Levitt

Manufacturing

Decarbonising the manufacturing of every product needed by a modern economy is a vast and varied task. Some sectors are well on their way. [...] For many others, advances in efficiency of factories and their products will be accelerated by machine learning and other artificial intelligence technologies that are still in their infancy. [...] One of the greatest reasons for optimism is manufacturers' increasing awareness of circular design principles. Making products easier to recycle from the start will help to cut emissions from fresh resource extraction– although a bigger question remains as to whether rich societies can reduce consumption, the most obvious way to cut emissions.

Jasper Jolly

Damian Carrington, *The Guardian*, 2021

49 **to plummet** to fall very quickly
59 **grant** money given by the government for a special purpose
66 **poultry** meat from chickens and other birds

1 **COMPREHENSION** Briefly summarise the climate change solutions presented here in your own words. → S13

2 **LANGUAGE**

a) Go through the text and expand your (digital) vocabulary file that you created at the beginning of this topic by at least 12 elements.

b) Then find at least seven collocations (e.g. "costs are plummeting", l. 49) that you find worth keeping and add them to your file.

3 **EVALUATION** Discuss which sector is currently the most successful in tackling the climate crisis. → S14.1 → ● 12

4 **RESEARCH** Choose the sector that interests you the most and find out more about it. Then present your findings to the class. → ● 13

5 BEFORE YOU START Brainstorm possible solutions for more sustainable nutrition.

A2 **6 LISTENING** Now listen to the following podcast extracts with science editor Ian Sample and complete the tasks using key words.

Part I: Ian Sample visits Helena Dove at her workplace in London.
1. Describe the consequences that rising temperatures have on crops.
2. Explain what Dove is trying to accomplish in Kew Garden.
3. Outline the two faults Dove mentions when explaining how we deal with our crops.

Part II: Ian Sample visits Tiziana di Costanzo's insect farm.
1. Summarise the advantages of urban farming according to di Costanzo.
2. Explain what can be done with frass, the insect's waste.

Part III: Ian Sample asks di Costanzo about the benefits of eating insects.
1. Summarise her answer.
2. Outline di Costanzo's utopian view regarding the food we will eat in the future.

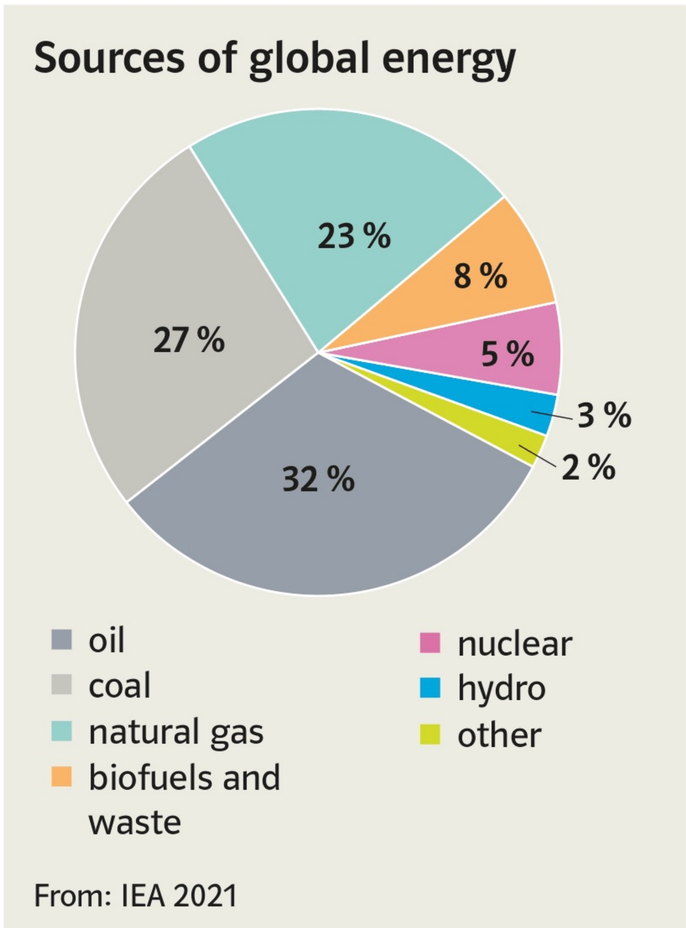
7 EVALUATION Using the photo as a starting point and including relevant information from the podcast, discuss how you would change your eating habits if you knew it would have a positive impact on the environment.

Energy – different opinions on the energy mix

Modern renewable energy sources have increased sixfold since the 1960s. However, running an industrial society solely on solar, water power and wind power has yet to prove possible. Most available modern renewable energy technologies require polluting mining practices and the use of scarce resources like rare earth metals. Traditional biofuel, the burning of wood and agricultural waste, is still regarded as an important renewable energy source. Nuclear power is being discussed as a way of reducing CO_2 emissions by replacing fossil fuels. However, the problems of nuclear waste and the possibility of calamities such as those in Three Mile Island, Chernobyl and Fukushima are also part of the nuclear equation.

1 **sixfold** six times as much
8 **calamity** disaster

8 BEFORE YOU START Describe the chart and discuss the sources in the energy mix. → S26

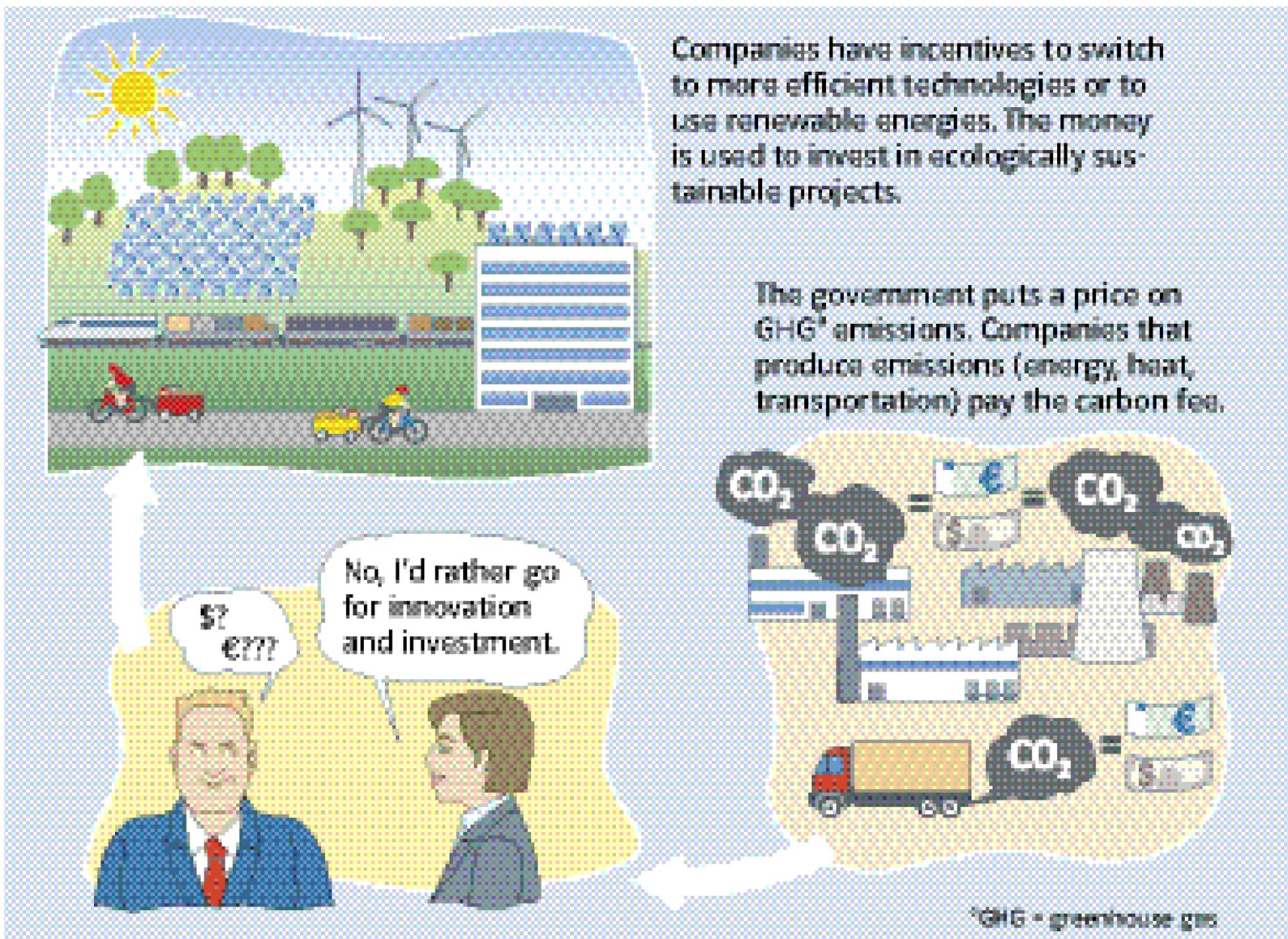


V1 **9 VIEWING** → S28
a) After watching the first minute of this film clip, sum up the information about the innovative solution and the place of nuclear technologies in the Canadian energy mix.
b) Try to predict what the rest of the film might be about. Then check your assumptions.

10 COMPREHENSION Take notes on the different positions of the people in the video. List the speakers and their arguments for and against nuclear power. → S11.2

11 SPEAKING
a) Play devil's advocate and advertise for different energy sources, including nuclear and fossil fuels. → ○14
b) Give a three-minute talk on the best energy mix for a country of your choice. Explain why you think it is best.

Financial incentives – carbon pricing



12 **LANGUAGE** Match the following collocations regarding carbon tax.

to put a price on sth • to create • to capture • to move ahead with sth • to rely on • to implement • to reduce the use of • to scale up sth • to impose sth (on sb/sth) • to nudge sb towards doing sth • to cut back on sth • to be concerned about sth • to design • to avoid • to cancel out • to reinforce • to address • to encourage • to discourage • to get involved in • to establish	greenhouse gas emissions • financial incentives • environmental issues • available clean energy sources • carbon tax • carbon fee • the use of fossil fuels • the wave of innovation • gains of sth • low carbon solutions • minimum carbon price • efficient technologies • renewable energy sources • the Paris Agreement • polluting technologies • workable solution(s)

13 **VISUALS** Using the expressions from the infographic and the word bank, describe how carbon pricing works. Then discuss the effects of carbon taxes on people. → S23.1, 26.2

A3 **14** **LISTENING** Now listen to an interview with Ian Parry. → S21 → ○15

a) After listening to the podcast once, outline Parry's professional background.
b) Point out his attitude towards carbon pricing and its efficiency.
c) Now listen for details and do these tasks:
   - Explain the differences between emissions trading systems and carbon tax.
   - List the advantages of carbon pricing that Parry points out.
   - Outline what it would take to make the tool work on a global scale.

15 **ANALYSIS**

a) Compare the carbon pricing system presented here with the carbon offsetting concept presented by Patrick Greenfield in the podcast interview earlier in this chapter (Texts A).
b) Compare the attitudes of the two speakers towards the approaches they present.

16 **EVALUATION** Discuss which approach you find more convincing and why. → S23.1

Blowing sand or meadows?

In the following extract, the school principal on a utopian island explains the position of ecology in their school curriculum to a journalist from England. The island society is isolated from the outer world and is founded on the principle of creating and sustaining the maximum possible happiness for everyone. The islanders appreciate their independence from dictators and oil companies.

VIP FILE

Aldous Huxley (1894–1963) was a British writer and philosopher who is best known for his dystopian novels.

"How early do you start your science teaching?"

"We start it at the same time as we start multiplication and division. First lessons in ecology."

"Ecology? Isn't that a bit complicated?"

"That's precisely the reason why we begin with it. Never give children a chance of imagining that anything exists in isolation. Make it plain from the very first that all living is relationship. Show them relationships in the woods, in the fields, in the ponds and streams, in the village and the country around it. Rub it in."

"And let me add," said the Principal, "that we always teach the science of relationship in conjunction with the ethics of relationship. Balance, give and take, no excesses – it's the rule in nature and, translated out of fact into morality, it ought to be the rule among people. As I said before, children find it very easy to understand an idea when it's presented to them in a parable about animals. We give them an up-to-date version of Aesop's Fables. Not the old anthropomorphic fictions, but true ecological fables with built-in, cosmic morals. [...] Treat Nature well, and Nature will treat you well. Hurt or destroy Nature, and Nature will soon destroy you. In a Dust Bowl, 'Do as you would be done by' is self-evident – much easier for a child to recognize and understand than in an eroded family or village. Psychological wounds don't show – and anyhow children know so little about their elders. And, having no standards of comparison, they tend to take even the worst situation for granted, as though it were part of the nature of things. Whereas the difference between ten acres of meadow and ten acres of gullies and blowing sand is obvious. Sand and gullies are parables. Confronted by them, it's easy for the child to see the need for conservation and then to go on from conservation to morality – easy for him to go on from the Golden Rule in relation to plants and animals and the earth that supports them to the Golden Rule in relation to human beings. And here's another important point. The morality to which a child goes on from the facts of ecology and the parables of erosion is a universal ethic. There are no Chosen People in nature, no Holy Lands, no Unique Historical Revelations. Conservation-morality gives nobody an excuse for feeling superior, or claiming special privileges. 'Do as you would be done by' applies to our dealings with all kinds of life in every part of the world. We shall be permitted to live on this planet only for as long as we treat all nature with compassion and intelligence."

From: Aldous Huxley, *Island*, 1962

14 **Aesop** Ancient Greek author of moral fables
14 **anthropomorphic** looking and acting like humans
16 **Dust Bowl** area destroyed by dust storms, *esp* in the US during the 20th century
17 **self-evident** easily seen
18 **to erode** *here:* slowly reduced or destroyed
20 **to take for granted** to fail to really appreciate
22 **gully** *Erosionsrinne*
24 **Golden Rule** Treat others as you would have them treat you.
28 **Chosen People** those chosen by God to have certain privileges
28 **Holy Land** home to the Chosen People
29 **Revelations** biblical prophecies fulfilled in historical events
32 **compassion** concern for others

1 **COMPREHENSION** Point out the principles of teaching ecology on the utopian island as portrayed in the extract and outline the principal's reasoning. → S13

2 **ANALYSIS** Paying attention to the style, examine the opposites mentioned by the principal and their respective meanings. → S10

3 **EVALUATION** In an essay, outline which aspects of ecology you think should be taught at school and when. Add ideas on the ethical aspects of an environmental issue of your choice. → S14 → ● 16

Working together to save the planet

The protagonist of the novel, 21-year-old Dellarobia Turnbow, lives in a very modest household on a farm that is close to bankruptcy. She has discovered migrating butterflies in the Appalachians and is helping scientists study why they are there and not in Mexico. She feels sorry for the butterflies and for everyone whose home is threatened by global warming. In this extract, she meets the activist Leighton Akins, who has travelled to this remote area to promote the Sustainability Pledge. Akins appears at Turnbow's favourite butterfly observation spot. Prior to this conversation, he has ignored her involvement with the butterflies.

"So it's a pledge?" she asked, keeping her binoculars trained on the mist of the valley, hunting out the bobbing specks. Finally she caught it, one butterfly. Three butterflies. "So what are we people here supposed to sign on to?"

In her periphery she saw him digging in his backpack. "I could read it to you," he offered. "It's a list of things you promise to do to lower your carbon footprint. That means to use less fossil fuel. To relieve the damage of carbon emissions to the planet."

"I know what it means," she said.

"Okay. Sustainability Pledge," he read. "The first category is Food and Drink. You want me to read down the list?"

"I could just look at it."

He gave her a clouded look, clutching that paper like a last will and testament. [...]

"Number one. Bring your own Tupperware to a restaurant for leftovers, as often as possible."

"I've not eaten at a restaurant in over two years."

"Jesus. Are you serious? May I ask why?"

She was tempted to glare, but didn't want to lose the butterflies in her sights. [...]

"Okay, number two," Mr. Akins said. "Try bringing your own mug for tea or coffee. Does not apply, I guess. Carry your own cutlery, use no plastic utensils, ditto ditto. Okay, here's one. Carry your own Nalgene bottle instead of buying bottled water."

"Our well water is good. We wouldn't pay for store-bought."

"Okay," he said. "Try to reduce the intake of red meat in your diet."

"Are you crazy? I'm trying to *increase* our intake of red meat."

"Why is that?"

"Because mac and cheese only gets you so far, is why. We have lamb, we produce that on our farm. But I don't have a freezer. I have to get it from my in-laws."

Mr. Akins went quiet. His dark eyes swam like tadpoles behind his glasses.

"Is that it?" she asked.

"No. There are five other categories."

"Let's hear them."

"We don't have to."

"No really. You came all this way. To get us on board."

"Okay," he said, sounding a little nervous. "Skipping ahead to Everyday Necessities. Try your best to buy reused. Use Craigslist."

"What is that?" she asked, although she had a pretty good idea.

"Craigslist," he said. "On the internet."

"I don't have a computer."

Mr. Akins moved quickly to cover his bases. "Or find your local reuse stores."

"*Find* them," she said.

"Plan your errand route so you drive less!" Now he sounded belligerent.

"Who wouldn't do that? With what gas costs?"

He went quiet again.

"What are the other categories?" she asked.

"Home-office-household-travel-financial. We don't have to go on."

Introduction: Sustainability Pledge personal commitment to sustainable living by incorporating eco-friendly tips into one's everyday routine

1 **binoculars** *Fernglas*
2 **to bob** to move up and down
2 **speck** sth small
5 **carbon footprint** amount of greenhouse gases and specifically CO_2 emitted by sth/sb
11 **to clutch** to hold tightly
16 **to glare** to look at angrily
19 **Nalgene** brand of reusable bottle
26 **tadpole** *Kaulquappe*
33 **Craigslist** website featuring ads for items and services for sale and for jobs and housing
37 **to cover one's bases** *here:* to mention all the points
39 **errand** short trip taken to do sth, buy sth etc
39 **belligerent** showing hostility

She put down the binoculars and looked at him. She'd lost track of the butterflies anyway. "Let's hear financial."
Mr. Akins read in a rushed monotone: "Switch some of your stocks and mutual funds to socially responsible investments, skip, skip. Okay, Home-slash-Office. Make sure old computers get recycled: Turn your monitor off when not in use. I think we've got a lot of not applicable here." He gave her a fearful look. "Household?"
"Good one," she said. "I have a household."
"Switch your light bulbs to CFLs. Upgrade to energy-efficient appliances."
She needed to talk to Ovid again about the electric bill, because February's had come in. Electricity, on or off, being the household question of note. "Sorry," she said. "If it involves buying something, check me in the bad-girl column."
"But the savings are worth the cost."
"I'm sure."
"Okay. Set your thermostat two degrees cooler in winter and higher in summer."
"Than what?" she asked.
"Than where it is at present."
"Technically that's impossible. You'd just keep moving it down forever."
Leighton evidently took this for a refusal, and leaped in for the kill. "Well, there's only one planet! We all have to share."
She nodded slowly, exercising what she felt was laudable restraint.
"Almost done," he said. "Transportation. Ride your bike or use public transportation. Buy a low-emission vehicle. Sorry, no buying anything, you said. Properly inflate your tires and maintain your car."
"My husband's truck is on its third engine. Is that properly maintaining?"
"I would say so, definitely." [...]
"Okay, this is the last one," he said. "Fly less."
"*Fly* less," she repeated.
He looked at his paper as if receiving orders from some higher authority. "That's all she wrote. Fly less."

From: Barbara Kingsolver, *Flight Behaviour*, 2012

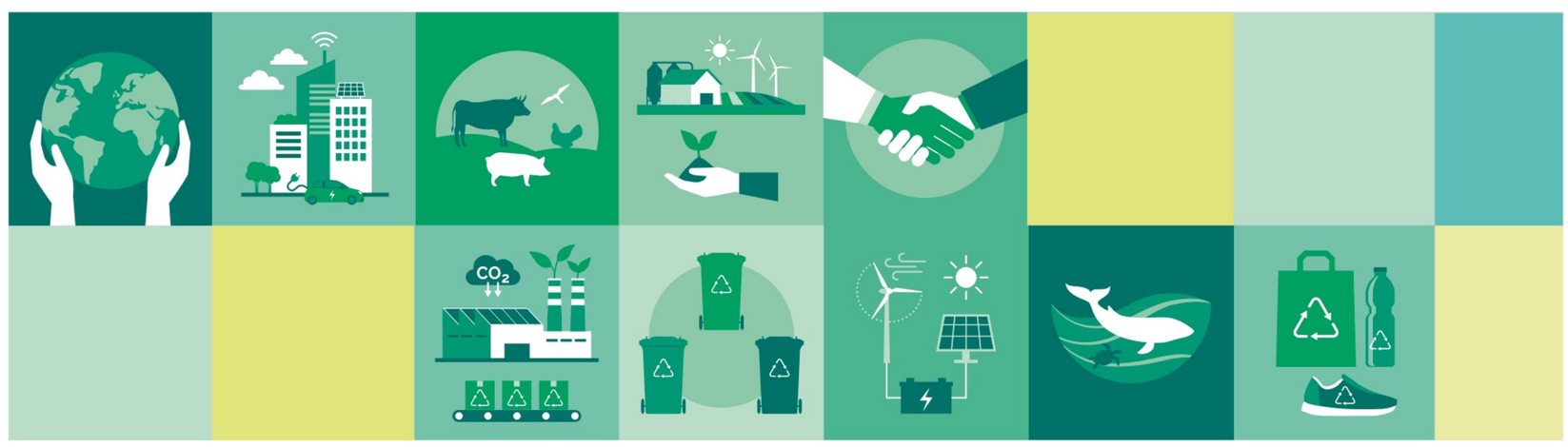
46 **stocks and mutual funds** financial investments
51 **CFL** compact fluorescent lamp
53 **Ovid** *here*: the scientist conducting the climate change research and whom Dellarobia supports
63 **laudable** worthy of praise

4 COMPREHENSION List all the information needed to give a characterisation of Turnbow and Akins. Pay attention to the annotations and the language they use. → S7

5 ANALYSIS
a) Explain the purpose of the sustainable solutions Akins suggests.
b) Analyse the communication problems between the two characters. → S4.2
c) Compare Akins' behaviour to that of a fanatical missionary.

6 CREATIVE TASK Write Akins' letter to Turnbow in which he, after having collected necessary information about his addressee, tries to set things right. → S19 → ● 17

7 SPEAKING Give a presentation about one environmental issue of your choice, including the main problems and workable solutions to address it. → S22



Writing a sustainability blog

Writing a sustainability blog is a good way to share your ideas on how to lead a sustainable life with other people. The following steps will help you with your project. → S18.2 → ○18

Step 1 Why do you want to write your blog?

First of all, reflect on the purpose that your blog should fulfill. Do you want to inform your readers about current issues? Do you want to write about your personal experiences? Do you want to encourage your audience to reflect on certain topics or join in with an activity? Do you want to create a (place for a) dialogue about sustainability?

Step 2 What do you want to focus on exactly?

Which specific aspects of sustainability do you want to cover in your blog? Choose those that you are particularly interested in. You can also draw inspiration from the aspects covered in this topic.

No matter what you want to write about, make sure to always offer your readers well-researched content.

After having decided on your niche, think of an appropiate name for your blog that catches the readers' attention.

Step 3 Who do you want to address?

Try to define the target group that you want to reach with your blog. This will help you to choose the appropiate style and register in your blog posts. → S10

Step 4 How do you want your blog to look?

Think of an attractive design that matches the topics being dealt with in your blog. Which fonts do you want to use? Are there suitable images and videos that you could integrate? What colours do you want to work with? How can you make your blog as user-friendly as possible?

It might be helpful to use headings and paragraphs to structure your blog.

After having answered these questions, you can start writing your blog. Here are some useful phrases for the different parts of your blog:

Introduction:
- Dear readers…/Hey everyone…
- Today I want to share my experiences on … with you…

Main part:
- I'm particularly interested in…
- Did you know that …?
- I was surprised to find out that…

Conclusion:
- What is your opinion on …?
- Let me know in the comments what you think of…

After having written or maybe even published your blog entry, here are a few more things to remember:
- Always stay current with the latest trends in your domain.
- Regular updates might motivate your readers to remain engaged.
- Don't forget to add tags (key words) to your blog so that people interested in your subject will be able to find it.
- Follow other related blogs and comment on them so that those bloggers will become interested in what you have to say and may start following you.
- Be patient with yourself. It takes time and effort to build up a solid readership, but don't forget: Every step counts!

10 Science and technology

Introduction

A brief history of scientific innovation

20??
Augmenting or exceeding human abilities: brain-computer interface (BCI), artificial blood cells, synthetic memory chips?

2022
pig hearts transplanted into humans

2020
mRNA-based vaccines against COVID-19 virus developed in record time

2022
new generation of AI chatbots

2019
Google claims a test run with the first quantum computer

2012
CRISPR-Cas9, a method for editing DNA sequences

2016
First public VR headset

2012
Google tests first self-driving cars

2009
First iCub humanoid robot

1998
Launch of orbital space station ISS

2009
Bitcoin becomes the first digital currency

2004
NASA's Rover finds remains of water on Mars

2001
Draft sequence of human genome

1990s
First smartphones introduced

1969
First humans land on the moon (USA)

1996
First cloned mammal is born

1967
First human-to-human heart transplant

1990
World Wide Web developed

1977
NASA uses virtual reality (VR) to train astronauts

1956
First artificial intelligence (AI) program

1957
Soviet Union launches first satellite, Sputnik 1

1940
First programmable computer

1 SPEAKING

a) **Think-Pair-Share:** We use digital devices every day. Which innovative device do you remember in particular? When did you get your first one? Do you remember what you used it for? How did you feel? How often and for how long did you use it? Have your parents ever told you stories about their first devices?

b) The timeline shows that new technologies are being invented regularly. Discuss the following questions with your partner:
- What recent inventions do you consider particularly helpful?
- Which new technologies do you think will be invented in the near future and why might they prove to be important? → S23.1

2 CREATIVE TASK

MK a) Choose one of the innovations on the timeline. With a partner, do some online research and create a poster in which you concentrate on the most important features of that innovation, the situation that led to it and the impact it has had or will have on people's lives. Pay attention to the tenses you use.
→ S26.2 → ●1 →G1

b) Create your own personal timeline of the ten scientific innovations since 1800 which you find the most important. Then present it to a classmate and say why you chose them.

3 LANGUAGE

a) Assign each of the expressions in the box to one of the following two pictures:

attractive • barren • bleak • change • clean • climate • decay • despair • destruction • diversity • dreams • future • hope • hopelessness • ideal • industry • nature • pollution • rubble • surreal • urban • wasteland

b) Use the words to describe the following two pictures. Which kind of vision of the future do they show? What feelings could be associated with each vision?

4 CREATIVE TASK Imagine these two pictures were scenes from a movie. What might it be about? Write a blurb, i.e. a description of the plot which would make your friends interested in watching it. → S27.1 → ●2

5 SPEAKING Read the quotes and discuss with a partner what science or technology problem(s) the two quotes refer to. Explain what you believe the "great problems of nature" to be.

> The good thing about Science is that it's true, whether or not you believe in it.
>
> Neil deGrasse Tyson, US astrophysicist, on social media, 2021

> [T]he machine does not isolate man from the great problems of nature but plunges him more deeply into them.
>
> From: Antoine de Saint-Exupéry, *Wind, Sand and Stars*, 1939

Technologies that change society

Overview: Developments in the 21st century

Over the past 20 years, there have been significant technological advancements in various fields. The genetic editing tool CRISPR revolutionised genetic engineering by making it possible to precisely edit the genetic code of organisms, e.g. to create more drought-resistant crops or to help treat diseases. In the field of medicine, genetic research seeks to find better treatments for incurable diseases, bringing hope to patients, e.g. by using stem cells from human embryos. At the same time, concerns have been raised about the morality of this type of research and the risks and potential consequences of human interference with the DNA in general.

Eco-technology is also on the rise. Ocean clean-up efforts have started to try to remove the ever-growing amount of plastic waste in our oceans. Innovations in sustainable energy, such as solar, hydrogen and wind power, have become more affordable and efficient. The share of electric vehicles on the streets has risen, although the number of conventionally powered (i.e. fossil fuel) vehicles still exceeds them in most countries. Obtaining raw materials for the production of eco-technology (e.g. lithium and other rare-earth metals for electric car batteries) partly creates new problems for the environment.

In computer technology, the rise of artificial intelligence (AI) has transformed how people work with and use online content. As masses of information and data can be re-used in myriad contexts via prompts given to large language models to create AI texts, audiovisual content and complex programs, it is no longer easy and often even impossible to know for sure where content or programs come from and how trustworthy they are.

Artificial intelligence (AI)

Research on artificial intelligence is a diverse field, and it is progressing rapidly. It encompasses anything from online search engines to military weapons. AI can be defined as the simulation of human intelligence in machines, which includes learning, problem-solving, reasoning and perceiving. AI is used in many industries, and its possible applications are endless.

Weak (or narrow) artificial intelligence systems are single-task oriented and include personal assistants and video games. Strong (or general) artificial intelligence systems are more complex, human-like and include self-driving cars or robotic systems. The impact of AI on society is as diverse as AI systems themselves. While AI systems might be beneficial to everyday lives, education and health care, they also affect human employment and raise ethical questions, e.g. on the increasing difficulties of distinguishing texts written by humans or AI systems or the dangers of video deepfakes.

The importance of checking data and the question of how individuals, companies or governments can recognise and avoid manipulation, misinformation and copyright infringements have increased accordingly. However, testing and scrutiny of AI-based programs to avoid bias, e.g. by combining masses of research results from diverse sources, may ensure that faulty systems of all kinds can be greatly improved and many previously slow or difficult processes are becoming much more efficient.

1 **COMPREHENSION** Read the first three texts. Create a grid for AR, VR and AI and fill in a) what each technology does, b) how they are related and c) areas in which they are used. Which is most life-changing?

Augmented reality (AR) and virtual reality (VR)

Both augmented and virtual reality are types of extended reality (XR) technologies. AR is an interactive experience in which an image is superimposed on the viewer's real world and enhanced using interactive digital elements (visual overlays, haptic feedback and sensory projections) on devices with cameras. AR alters the perception of the physical world. It is used in entertainment, medicine and other commercial industries.

In contrast to AR, VR replaces a viewer's perception of the real world with a computer-generated environment that can differ greatly from the real world. Head-set and motion controller systems enable people to move in and interact with the 360-degree virtual world in fully immersive or non-immersive settings, such as flight simulators. VR uses range from gaming to marketing, tourism, education, medicine and warfare, and it changes how human beings will learn, work or be entertained. Critics of VR warn that this technology can affect a person's perception of reality. Also, the use of applications to extract data created and shared by XR companies remains an issue.

2 SPEAKING

a) In a double circle, discuss the opportunities and dangers inherent in these technologies. → S23.1 → ○3

b) Then discuss how you imagine they will affect your life and the lives of your generation's children.

Utopia or dystopia – where will technology take us?

The term 'utopia' is of Greek origin and can mean either 'no place' or 'good place'. The term is used to describe an imaginary, ideal society. By highlighting several aspects of a better world, a utopian novel criticises contemporary society and thereby suggests changes. The English author Thomas More coined the term in 1516 when he used it as the title for his literary work. He wanted to imply that the perfect conditions on his fictional island could never really exist, so he called it Utopia. The Greek word 'ou' can mean 'no, not', but also sounds like 'eu' in English, meaning 'good', and 'topos' means 'place'. *Looking Backward* (1887) by Edward Bellamy and Samuel Butler's *Erewhon* (1872) are two poignant utopian novels.

In contrast, a dystopia, formed from the Greek 'dys-' ('bad') and 'topos', is also usually political in essence, but serves as a critique of contemporary socio-political realities by showing how bad things could become in the future. Dystopias draw attention to current issues in society, outlining worst-case scenarios of what might happen if these issues remained unaddressed. Their themes range from politics, economics, and questions of identity, privacy, personal freedom and health to science and technology.

Dystopian texts are often set in the not-too-distant future and feature societies that are clearly recognisable to contemporary readers. Famous examples include Aldous Huxley's *Brave New World* (1932) and George Orwell's *Nineteen Eighty-Four* (1949). A new subgenre of dystopian novels is cli-fi (climate fiction), with examples such as T.C. Boyle's *A Friend of the Earth* (2000), Mindy McGinnis' *Not a Drop to Drink* (2013) or John Lanchester's *The Wall* (2018). Recently, there has been a surge of dystopian novels written for young adults too, such as Suzanne Collins' *The Hunger Games* (2008) or James Dashner's *Maze Runner* (2009) which have also been adapted to film. Other examples of dystopian films are *The Truman Show* (1998), *Minority Report* (2002) or *Blade Runner 2049* (2017).

3 COMPREHENSION Look back at the two 'movie' pictures in the introduction to this topic. Explain in what ways one shows a dystopian, the other a utopian version of the future.

4 RESEARCH Find information on one of the fictional novels or films mentioned and present it to your group. Discuss what themes you found the most/least interesting and why. Point out possible references to our world. → S31 → ○4

Practising for a listening exam

There are several things you can do to prepare for your listening exam. You may be confronted with new information, different types of tasks and various elements such as accents or background noises. By concentrating on what you already know and by being well prepared, you can cope better with those challenges.

Step 1 Preparing for the test

1. **Inferring meaning:** When you are given the assignment to listen to a text, carefully read any information in the title and the brief description. Use your prior knowledge about the topic to predict the general message of the text.
2. **Prediction:** Try to guess what the speakers might say. Certain phrases such as "for example" or "in other words" might help you out. The speakers' intonation and pauses might also give you a clue as to their intentions.
3. **Listening for details:** Pay attention to repeated terms. Background noises and the speaker's accent will often also give you more clues about the content.
4. **Information types:** The tasks may require you to find one or more of the following:
   a) particular **details** or exact information,
   b) the **gist**, i.e. general information, like the topic, the situation or a speaker's main point
   c) or **inferences**, e.g. your conclusions about the speaker's attitude or intentions according to what is said and how it is said.
5. **Practice makes perfect:** Listening to a huge variety of English texts (e.g. podcasts) or watching films or TV series outside of your regular lessons will not only make your language skills progress, but will also make you more confident when confronted with unknown texts during listening comprehension tests. → S21

Step 2 Getting to know the *Abitur* tasks

You should be familiar with the types of tasks that will be given in the *Abitur* exam. The test format uses the following closed or half-open tasks. In the *Abitur* there will usually only be one type of task for each listening text. Tasks are based on the information in the text.
Here are examples and explanations of the most common task types:

1. **Multiple matching**: Match descriptions or headings to the correct parts of the text. There will be one or more incorrect options.
2. **Short answers:** Use key words to provide the relevant information from the listening text. The emphasis is on the content, not the grammar.
3. **Multiple choice:** Only one answer will be correct. In tasks headed "Now think of the text as a whole", you need to infer which attitude, intention or mood of speakers or which gist or summary of information in the audio text is correct.

Step 3 First listening

First, read any introductory texts and all of the tasks and look up unfamiliar words or expressions in your dictionary. → S2 Prepare to take notes. Then listen to the text for the first time, noting down relevant information as well as details like names, places or dates, and complete the tasks as well as you can.
After listening, decide which answers you are sure about and which ones you aren't. Make notes or write prompt words to help you concentrate on the tasks you still need to find the answers to in the second run of the text.

Step 4 Second listening

You will now listen to the text for a second and final time. Make sure that all tasks are completed and that you only did what the task asked you to do (e.g. to only tick one correct answer and not two).

TIP

Guessing the meaning of words
Does one of the words sound similar to one you already know? Are there any prefixes or suffixes that can help you guess the meaning of the word? → S1

Step 5 Practising with example tasks

You can practise each of the three types of listening tasks using the worksheets your teacher will provide. Each worksheet gives you one of the *Abitur* exam task types. Here you will find the first task from each worksheet (with its solution) as an example.

Worksheet 1: Multiple matching

A 1 The age of gas cars could be ending

Tip for matching tasks:
Making guesses before listening on which parts might match may help you predict what to listen out for. There will be two more answers than you need.

1. Choose (from A–G) which heading best applies to each section (1–5). There are two more headings than you need.

A	Fringe proposals in the halls of power
B	Countries that have set a date for ending the sale of gas cars
C	Technical difficulties related to phaseout
D	Provinces in Canada against gas-free cars
E	Different time plans for ending sale of gas cars
F	Gas vehicle phaseout needs to happen right now
G	Attitudes in New York to ending gas car sales within 15 years

Section	1	2	3	4	5
Heading	*B*				

Worksheet 2: Short answers

A 2 Robotaxis in Seattle

Tip for short answer tasks:
Note just the important words. You do not have to write whole sentences. If you have to give more than one aspect or a number of different items, give them numbers or bullet points to make it clear which is which. A task for answers in key words may also be to complete a table.

1. Give short answers in key words.
   a) **Two** reasons why the autonomous car unit Zoox uses Seattle as a testing ground for their cars:

   1. weather there: windy and wet

   2. congested streets ideal for testing

Worksheet 3: Multiple choice

A 3 Robots on the road

Tip for multiple choice tasks:
Read all the options carefully before you listen. False options may look very similar and mislead you. Check during the second listening that your answer really is correct.

1. Tick (✓) the correct answer (a, b or c). For each task, only one answer will be correct.

   1. The city of Phoenix, Arizona is being used for …

   a) testing driverless cars. ☑
   b) designing driverless cars. ☐
   c) building driverless cars. ☐

Step 6 Evaluating your listening skills

Make notes on what you personally find most difficult and how you can improve your listening skills, e.g. for these aspects: → S11.2

not understanding speech in a non-standard accent • distracted by the words you don't understand • distracted by background noises • people speaking too quickly • not knowing enough vocabulary on the topic to understand what they are talking about

A Virtual realities

Helsinki's huge VR gig and the potential of virtual tourism

1 **BEFORE YOU START** Discuss the advantages and disadvantages of virtual reality with a partner. If you have experienced virtual reality, share your insights. Otherwise, what would you imagine this experience to be like?

Finland's biggest online event – a gig by JVG – was 'attended' by over half a million but Helsinki has even more ambitious plans to become the virtual capital of the world.

According to Finland's National Police Board, this year's Vappu Eve (the festive night before May Day, when the country traditionally enjoys public fun and frolics) was "exceptionally peaceful". Citizens largely respected calls to stay at home. And yet ... I found myself at a gig in Helsinki's Senate Square with almost 150,000 other people. I was dressed as a giant pineapple called Temperamenttinen Satuilija (Temperamental Fabulist!), and was tossing champagne at Finnish rap duo JVG as they performed live on a stage, in front of the city's neoclassical cathedral. Just another day in lockdown. Though it happened in real time, the event was held in the virtual world. While Temperamenttinen – my avatar – was bopping in the Nordic twilight, I was at home, at my computer, cat on knee, finger on mouse, sending gestures and fizz-bottle emojis to the duo, who could see the feedback as they performed. I can't say it had the buzz of being at a "proper" concert. And JVG weren't my personal jam. But, technically, it was impressive. Without the requirement of a VR headset, I was watching humans, performing in real time, in front of an interactive audience, within a world of meticulously rendered make-believe.

Virtual Helsinki – launched in late 2018 – is the physical capital's digital twin. It was built using 3D modelling from open data (supplied by the city), as well as drawings and images. It allows users to experience key landmarks as they choose, and it claims to be one of the world's most realistic VR experiences. The platform is part of the city's bid to become the virtual capital of the world. "We are embedding digital innovation into all of the city's activities. Simply, digitalisation builds better cities – it means personalised services and more choice," says Laura Aalto, CEO of Helsinki Marketing. Helsinki is a good test-bed for VR: big enough to enable the development and trial of significant innovations, small enough for it to be feasible.

The Covid-19 lockdown has spurred such a trial. "We realised we could use Virtual Helsinki for the local community, by inviting citizens to participate in a virtual celebration with one of the country's most popular artists," says Aalto. Development of Virtual Helsinki's gig platform was accelerated, including new features, such as bringing in audience avatars. Zoan, the Helsinki-based VR studio behind the project, squeezed half a year's work into five weeks. It worked. The live show was watched on 460,000 computers. With a conservative estimate of 1.5 viewers per computer, that is almost 700,000 people – Finland's biggest online event. Of those, 149,403 attended by creating avatars, though the camera largely focused on the band and, with only 500 avatars visible at a time, you'd have been lucky to pick yourself out on screen – even dressed as a pineapple.

The gig was a success, but what does it – and virtual tourism more widely – mean for the future of travel? Helsinki is seeking to be a pioneer of sustainable tourism, and allowing people to visit without racking up carbon emissions certainly aids that. "The travel industry needs to reinvent itself and I hope this encourages other destinations to experiment with digital platforms," says Mikko Rusama, chief digital officer at City

Introduction: ambitious wanting to achieve very much

2 **frolics** *Heiterkeit*
6 **fabulist** writer of literary fables
7 **lockdown** stay-at-home restrictions during the COVID-19 pandemic
9 **bopping** dancing to music
15 **meticulous** careful and exact
19 **bid** attempt, offer
20 **to embed** to integrate
24 **feasible** possible
25 **to spur** to cause, to initiate
28 **to accelerate** to become faster
37 **sustainable** environmentally friendly, *nachhaltig*
38 **to rack up** to increase the amount of sth
38 **carbon emissions** *Kohlenstoffausstoß*

of Helsinki. "Some are suspicious and think no technology can replace a real visit – which in a way is true. But VR can bring about new experiences that are impossible in real cities."

Virtual Helsinki plans to develop its content – art exhibitions, shopping experiences, "re-lived" historical events – and to make it all multi-user. "Multiplayer functions enable visitors to become social in virtual cities," says Rusama. "That will have a big impact on people's interest to explore places virtually." But, when we're permitted to move again, will the city have made actually visiting it feel unnecessary? "No, the idea is to offer visitors an alternative way of experiencing the city in addition to travelling here," says Aalto. "Customer behaviour is likely to change radically post-corona[virus]. We won't stop travelling but the reasons will be different. We need a stronger "why"; visits will be more in line with what we stand for. The winners in the future tourism industry are those that can understand and meet the values of visitors."

Right now, destinations across the world are brainstorming ways to create virtual content to keep visitors interested while travel is off-limits. There are 360-degree tours: we can scan the mountains of Switzerland, the skyscrapers of Dubai or the Great Barrier Reef; and 3D modelling allows us to take tours of Egypt's ancient wonders that offer such clarity we can see chisel marks on the walls. Also, festivals and events have moved online: the Grand Ole Opry, Nashville's weekly country music concert, which hasn't missed a show in its 95-year history, is now streaming every Saturday night.

And we can expect more, believes Dr Timothy Jung, founder and director of the Creative AR & VR Hub at Manchester Metropolitan University. "The role of VR will increase," he says. "The tourism industry may need to consider hybrid experiences – a combination of real and virtual – in the future. And, after this forced isolation, people will be more open for virtual experience as an alternative way of socialising and enjoying life. It might be accepted as the new normal within tourism."

Sarah Baxter, *The Guardian* online, 2020

48 **to permit** to allow sth
54 **destination** *here:* locations visited by tourists
59 **Grand Ole Opry** concert hall in Nashville (USA)

2 COMPREHENSION

a) Describe what Virtual Helsinki is and what it offers to its users.
b) Outline the author's VR experience as described in the text. → S13

3 ANALYSIS Examine Baxter's language. Explain where she expresses respect for Helsinki's achievements and how she bridges the knowledge gap for technically less experienced readers. Explain the author's use of quotations in the text. → S3.2, S10 → ○5

4 RESEARCH

MK a) Visit Virtual Helsinki or one of the other 360-degree tours mentioned in the text and experience it yourself. Make notes on how you felt during the experience.
b) Give a short presentation in class about the tour and your reaction to it. → S22

5 EVALUATION

The author quotes Dr. Timothy Jung, who states that after the lockdowns due to the COVID-19 outbreak, "People will be more open for virtual experience as an alternative way of socialising and enjoying life" (ll. 64–66). Starting with the quote, discuss in which ways virtual reality can have a positive effect on people's lives. → S14.1 → ○6

V1 ▷ **6 VIEWING** → S28

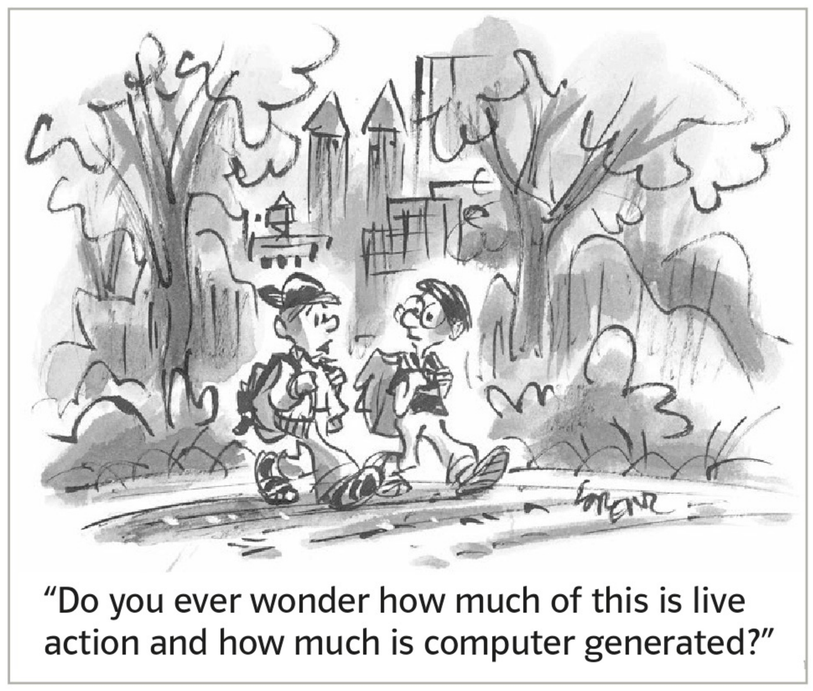
a) Watch the video and outline the development of VR uses in cinema.
b) List the challenges associated with using VR in films.
c) Basing your information on the text and the video, compare and contrast the uses of VR in tourism with that in cinema.

Ready Player One

1 VISUALS

a) Describe and analyse the cartoon. → S27.2

b) Imagine your school took place virtually. What comes to mind when you think about virtual schools? Describe your thoughts – pros and cons – to a partner.



"Do you ever wonder how much of this is live action and how much is computer generated?"

Wade lives in a time when almost everything takes place online through VR technology. Most teenagers visit virtual schools, which are quite different from the schools you know.

My avatar materialized in front of my locker on the second floor of my high school – the exact spot where I'd been standing when I'd logged out the night before.

I glanced up and down the hallway. My virtual surroundings looked almost (but not quite) real. Everything inside the OASIS was beautifully rendered in three dimensions. Unless you pulled focus and stopped to examine your surroundings more closely, it was easy to forget that everything you were seeing was computer-generated. And that was with my crappy school-issued OASIS console. I'd heard that if you accessed the simulation with a new state-of-the-art immersion rig, it was almost impossible to tell the OASIS from reality.

I touched my locker door and it popped open with a soft metallic click. The inside was sparsely decorated. A picture of Princess Leia posing with a blaster pistol. A group photo of the members of Monty Python in their Holy Grail costumes. James Halliday's *Time* magazine cover. I reached up and tapped the stack of textbooks on the locker's top shelf and they vanished, then reappeared in my avatar's item inventory. [...]

A small mirror was mounted inside my locker door, and I caught a glimpse of my virtual self as I closed it. I'd designed my avatar's face and body to look, more or less, like my own. My avatar had a slightly smaller nose than me, and he was taller. And thinner. And more muscular. And he didn't have any teenage acne. But aside from these minor details, we looked more or less identical. The school's strictly enforced dress code required that all student avatars be human, and of the same gender and age as the student. No giant two-headed hermaphrodite demon unicorn avatars were allowed. Not on school grounds, anyway. [...]

When I'd first enrolled in the OASIS public school system, I was required to give them my real name, avatar name, mailing address, and Social Security number. That information was stored in my student profile, but only my principal had access to that. None of my teachers or fellow students knew who I really was, and vice versa.

Students weren't allowed to use their avatar names while they were at school. This was to prevent teachers from having to say ridiculous things like "Pimp_Grease, please pay attention!" or "BigWang69, would you stand up and give us your book report?" Instead, students were required to use their real first names, followed by a number, to differentiate them from other students with the same name. When I enrolled, there were already two other students at my school with the first name Wade, so I'd been assigned the student ID of Wade3. That name floated above my avatar's head whenever I was on school grounds.

The school bell rang and a warning flashed in the corner of my display, informing me that I had forty minutes until the start of first period. I began to walk my avatar down the hall, using a series of subtle hand motions to control its movements and actions. I could also use voice commands to move around, if my hands were otherwise

5 **OASIS** the VR world which the character is in right now
8 **crappy** *(coll)* of poor quality
9 **immersion rig** a VR exoskeleton suit including a headset
11 **locker** *Spind*
12 **sparsely** *adv* very simply; hardly
12 **Princess Leia** one of the main characters in *Star Wars*
13 **Monty Python** group of British comedians, especially popular in the 1970s & '80s
13 **James Halliday** fictional founder and inventor of OASIS
14 ***Time*** popular magazine in the US

occupied. [...] All of my teachers were pretty great. Unlike their real-world counterparts, most of the OASIS public school teachers seemed to genuinely enjoy their job, probably because they didn't have to spend half their time acting as babysitters and disciplinarians. The OASIS software took care of that, ensuring that students remained quiet and in their seats. All the teachers had to do was teach.

It was also a lot easier for online teachers to hold their students' attention, because here in the OASIS, the classrooms were like holodecks. During our World History lesson that morning, Mr. Avenovich loaded up a stand-alone simulation so that our class could witness the discovery of King Tut's tomb by archaeologists in Egypt in AD 1922. (The day before, we'd visited the same spot in 1334 BC and had seen Tutankhamen's empire in all its glory.)

In my next class, Biology, we travelled through a human heart and watched it pumping from the inside, just like in that old movie *Fantastic Voyage*.

In Art class we toured the Louvre while all of our avatars wore silly berets. In my Astronomy class we visited each of Jupiter's moons. We stood on the volcanic surface of 10 while our teacher explained how the moon had originally formed. As our teacher spoke to us, Jupiter loomed behind her, filling half the sky, its Great Red Spot churning slowly just over her left shoulder. Then she snapped her fingers and we were standing on Europa, discussing the possibility of extra-terrestrial life beneath the moon's icy crust.

From: Ernest Cline, *Ready Player One*, 2011

48 **King Tut** ancient Egyptian emperor Tutankhamen
53 **Louvre** famous museum in Paris
56 **to loom** to hover; *drohend schauen*
58 **extra-terrestrial life** *außerirdisches Leben*
58 **beneath** *unterhalb von*

2 COMPREHENSION

a) Outline the school's main regulations about the use of avatars.
b) Describe how teachers usually teach their classes in Wade's school.

3 LANGUAGE Go through the text again and write down 10–15 words or phrases that you would like to use in your own (spoken or written) English. → ●7

4 ANALYSIS Analyse the narrative situation and the effect of the narrator's language on the reader, giving proof from the text. → S8, S9 → ○8

5 EVALUATION With a partner, gather ideas for an essay in which you discuss advantages and disadvantages of going to a virtual school like this. Could you imagine going there yourself? Give reasons why (not). Then write your (collaborative) essay. → S14.1

6 SPEAKING In the novel, pupils remain largely anonymous and only the head teacher knows who they really are. In small groups, discuss to what extent this anonymity is essentially a utopian or dystopian idea. → S23 → ●9

What happens if your mind lives forever on the internet?

7 **BEFORE YOU START** Could you imagine living in a purely virtual world? What might happen if you could 'upload' your mind into a VR system? Share your ideas with a partner.

It may be some way off, but mind uploading, the digital duplication of your mental essence, could expand human experience into a virtual afterlife. Imagine that a person's brain could be scanned in great detail and recreated in a computer simulation. The person's mind and memories, emotions and personality would be duplicated. In effect, a new and equally valid version of that person would now exist, in a potentially immortal, digital form. This futuristic possibility is called mind uploading. The science of the brain and of consciousness increasingly suggests that mind uploading is possible – there are no laws of physics to prevent it. The technology is likely to be far in our future; it may be centuries before the details are fully worked out – and yet given how much interest and effort is already directed towards that goal, mind uploading seems inevitable. Of course we can't be certain how it might affect our culture but as the technology of simulation and artificial neural networks shapes up, we can guess what that mind uploading future might be like. [...]

You might think that since the 'bio you' lives in the real world, and the 'sim you' lives in a virtual world, the two will never meet and therefore should never encounter any complications from coexisting. But these days, who needs to meet in person? We interact mainly through electronic media anyway. The sim you and the bio you represent two fully functional, interactive, capable instances of you, competing within the same larger, interconnected, social and economic universe. You could easily find yourselves meeting over video conference.

At the simplest level, mind uploading would preserve people in an indefinite afterlife. Families could have Christmas dinner with sim Grandma joining in on video conference, the tablet screen propped up at the end of the table – presuming she has time for her bio family any more, given the rich possibilities in the simulated playground. It's this kind of idealised afterlife that people have in mind, when they think about the benefits of mind uploading. It's a human-made heaven.

But unlike a traditional heaven, it isn't a separate world. It's seamlessly connected to the real world. Think of how you interact with the world right now. If you live the typical western lifestyle, then the smallest part of your life involves interacting with people in the physical space around you. Your connection to the larger world is almost entirely through digital means. The news comes to you on a screen or through earbuds. Distant locations are real to you mainly because you learn about them through electronic media. Politicians, celebrities, even some friends and family may exist to you mainly through data. People work in virtual offices where they know their colleagues only through video and text.

Each of us might as well already be in a virtual world, with a steady flow of information passing in and out through CNN, Google, YouTube, Facebook, Twitter and text. We live in a kind of multiverse, each of us in a different virtual bubble, the bubbles occasionally merging in real space and then separating, but always connected through the global social network. If a virtual afterlife is created, the people in it, with the same personalities and needs that they had in real life, would have no reason to isolate themselves from the rest of us. Very little needs to change for them. Socially, politically, economically, the virtual and the real worlds would connect into one larger and always expanding civilisation. The virtual world might as well be simply another city on Earth, filled with people who have migrated to it. We've always lived in a world where culture turns over with each generation. But what happens when the older generations never die, but remain just as active in society? There's no reason to think that the living will

4 **to duplicate** to make a copy of sth
11 **inevitable** cannot be avoided
14 **sim** short form of 'simulation'
23 **to prop up** to support sth by leaning it against sth else

have any political, economic, or intellectual advantage over the simulated. Think of the jobs people have in our world. Many of them require physical action, and those are the jobs that will probably be replaced by automatons. Taxi driver? Publicly shared, self-driving cars are almost here. Street cleaners? Checkout operators? Construction workers? Pilots? All of these jobs are probably for the chopping block in the medium to long term. Robotics and artificial intelligence will take them over. The rest of our jobs, our contributions to the larger world, are done through the mind, and if the mind can be uploaded, it can keep doing the same job. A politician can work from cyberspace just as well as from real space. So can a teacher, or a manager, or a therapist, or a journalist, or the guy in the complaints department.

The CEO of a company, a Steve Jobs type who has shaped up a sweet set of neural connections in his brain that makes him exceptional at his work, can manage from a remote, simulated office. If he must shake hands, he can take temporary possession of a humanoid robot, a kind of shared rent-a-bot, and spend a few hours in the real world, meeting and greeting. Even calling it the "real" world sounds prejudicial to me. Both worlds would be equally real. Maybe the better term is the "foundation" world and the "cloud" world.

The foundation world would be full of people who are mere youngsters – mainly under the age of 80 – who are still accumulating valuable experience. Their unspoken responsibility would be to gain wisdom and experience before joining the ranks of the cloud world. The balance of power and culture would shift rapidly to the cloud. How could it not? That's where the knowledge, experience and political connections will accumulate. In that scenario, the foundation world becomes a kind of larval stage for immature minds, and the cloud world is where life really begins. Mind uploading could transform our culture and civilisation more profoundly than anything in our past.

Michael Graziano, *The Guardian* online, 2019

51 **checkout operator** cashier

8 COMPREHENSION

a) Describe what is meant by "mind uploading" (l. 1).

b) Sum up the changes which this kind of technology might bring about. → S13

9 ANALYSIS Examine how the stylistic devices used in this article strengthen its effect on the reader. → S10 → ○10 → ●11

D1 **10 LANGUAGE** Find at least 15 modals in the text expressing (future) possibilities. How are they used in the text? What other ways to express possibilities can you find in the text? →G4

11 SPEAKING The article finishes with the statement that "[m]ind uploading could transform our culture and civilization more profoundly than anything in our past" (ll. 71–72). Discuss with your partner whether this is a realistic assessment and whether you would consider an eternal virtual existence of the mind as positive or threatening. → S23 → ●12

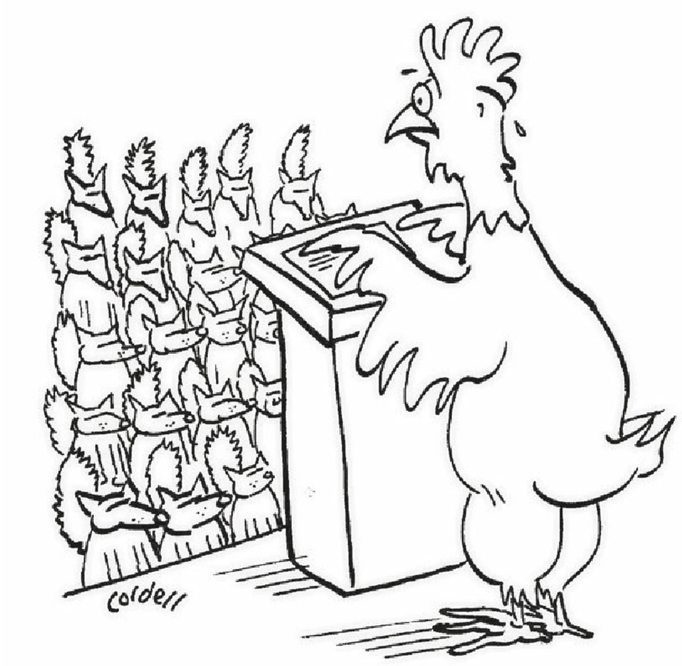
12 EVALUATION

a) The article states that "[e]ach of us might as well already be in a virtual world, with a steady flow of information passing in and out" (ll. 36–37). Using the quote as a starting point, discuss and critically reflect on experiences from your own life. → S14.2 **OR**

b) Dystopias often deal with humans who create technologies and believe that they have them under control. Using the picture as a starting point, comment on the possible dangers of humans 'playing God' in this way, giving examples.

Presentation literacy

1 VISUALS



Gerald sensed that more than just his reputation was riding on the success of the presentation.

a) Look closely at the cartoon. What point is the cartoonist trying to make? Share your ideas with a partner. → S27.2

b) Think about when you last gave a presentation. How did you feel beforehand? And afterwards? What affected the way you felt – the audience, the topic, the situation, or something else?

2 AWARENESS

a) Read the following extract from Chris Anderson's book. What happens to our brains when we share ideas? (The same is true, by the way, of what happens when people listen to a story being told.) What does this tell us about how Chris Anderson views the power of a good talk?

FACT FILE

TED is a nonprofit organisation devoted to spreading ideas, usually in the form of short, powerful talks that last 18 minutes or fewer.
The conference started out as a Technology, Entertainment and Design conference (hence the name) and over the years has evolved to include talks on a wide range of subjects from business to science and global issues.
Chris Anderson is the head of TED. In the opening of the prologue to his book *TED Talks: The Official TED Guide to Public Speaking*, he talks about the power of sharing ideas.

The New Age of Fire

The house lights dim. A woman, her palms sweating, her legs trembling just a little, steps out onto the stage. A spotlight hits her face, and 1,200 pairs of eyes lock onto hers. The audience senses her nervousness. There is palpable tension in the room. She clears her throat and starts to speak.

What happens next is astounding.

The 1,200 brains inside the heads of 1,200 independent individuals start to behave very strangely. They begin to sync up. A magic spell woven by the woman washes over each person. They gasp together. Laugh together. Weep together. And as they do so, something else happens. Rich, neurologically encoded patterns of information inside the woman's brain are somehow copied and transferred to the 1,200 brains in the audience. These patterns will remain in those brains for the rest of their lives, potentially impacting their behavior years into the future.

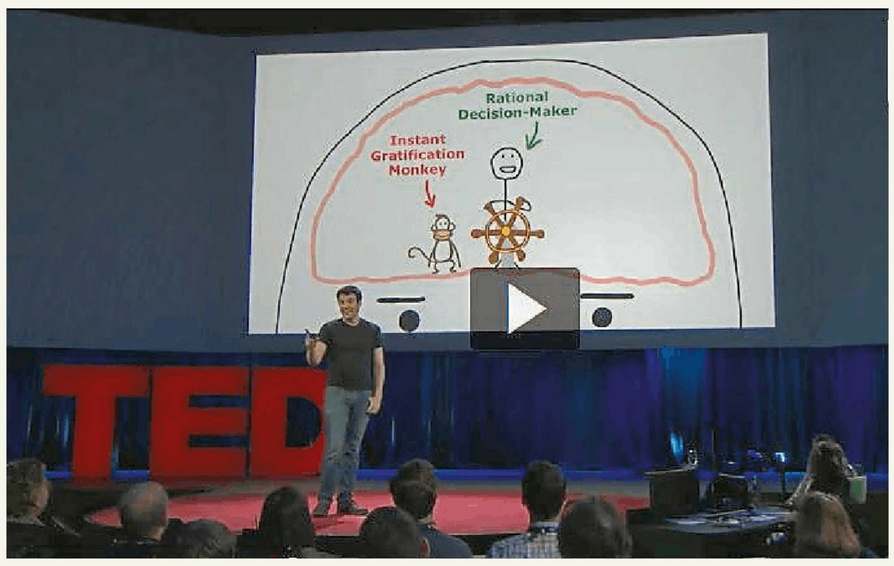
The woman on the stage is weaving wonder, not witchcraft. But her skills are as potent as any sorcery.

Ants shape each other's behavior by exchanging chemicals. We do it by standing in front of each other, peering into each other's eyes, waving our hands and emitting strange sounds from our mouths. Human-to-human communication is a true wonder of the world. We do it unconsciously every day. And it reaches its most intense form on the public stage.

From: Chris Anderson, *TED Talks: The Official TED Guide to Public Speaking*, 2016

b) Chris Anderson goes on to say that there is no one way to give a great talk and that each person needs to find their own, authentic way of doing so.
What kinds of presentations and talks have you seen? Which ones made the most lasting impression? Why was this? Share your ideas with a partner. → S23.1

V2 3 VIEWING



Do you know what a procrastinator is? It's someone who keeps delaying things that have to be done. Does that sound familiar? In 2016 Tim Urban gave a TED talk called "Inside the mind of a master procrastinator" that has been viewed over 46 million times. After watching his talk, discuss with a partner what you think about the following questions:

- Did you enjoy the talk? Why (not)?
- What was the talk about?
- What was Tim Urban's main message?
- What did you take away from it?
- Did anything surprise you?
- What impressed you the most?
- Was there anything that you didn't like? Why?
- How did the speaker get the audience's attention at the start?
- How did his body language and gestures affect the delivery?
- How did he integrate visuals?
- How did he stay connected with his audience?

4 REFLECTION Throughout your life you will hear many different types of presentations, including ones at school, at university and later at work. And it's also quite probable that you'll be asked to speak or give presentations, too, at a family celebration or in a business context. While there are many different styles, the best ones have certain points in common: they create an emotional connection between the speaker and the audience, they are memorable and they have a clear message.

a) Think back to the talks and presentations you have given so far. On which topics were they (personal presentation, topic presentation)? Did the topic or occasion affect the style of your presentation? Which of the following elements can you honestly say you have incorporated into your talks or presentations up to now?

- **Know your audience:** Who will be listening, what do they already know and what do they need to hear?
- **Have a clear message:** Keep it simple and focus on one core message. If you try to include too much, you will lose your audience.
- **Incorporate powerful visuals:** The molecular biologist John Medina says, "Hear a piece of information, and three days later you'll remember 10% of it. Add a picture and you'll remember 65%."
- **Use the element of surprise:** People like hearing or seeing something new and unexpected. What story or statistics can you find to grab their attention?
- **Tell stories:** Stories are how we process information and can help you to connect with your audience.
  As the author Jonathan Gottschall writes, "We are, as a species, addicted to story. Even when the body goes to sleep, the mind stays up all night, telling itself stories."
- **Harness the power of your voice:** Don't talk in a monotone voice! Vary the pace, pitch and volume to make it more interesting. Pause after you've made an important point to allow your audience to digest it.
- **Be yourself:** Authenticity is everything and will help you to engage with your audience.
- **And remember: less is more!** If you are using presentation software, don't fill it with bullet points. This will also prevent you from just reading out the bullet points.

b) Chris Anderson said, "Presentation literacy isn't an optional extra for the few. It's a core skill for the twenty-first century." Why do you think this is? Share your ideas in class.

5 SPEAKING Now it's over to you. Choose a topic that you are passionate about and where you have a message that you would like to share. Using the ideas above and what you have learned from Tim Urban's talk, prepare a ten-minute presentation on your topic. → S22

B Imagining the future – fiction and reality

MILA 2.0

Mila is a 16-year-old girl from Philadelphia. After her father dies, she moves to a small town called Clearwater, where she lives on a ranch with her mother. At least, that is what she thought before a secret was revealed.

The very first words the man with the matter-of-fact Southern drawl uttered made my entire world shatter.

"MILA, or Mobile Intel Lifelike Android, is the military's current experiment in artificial intelligence. The MILA project is cofunded by a special top-clearance segment of the CIA and the military, so as to produce a supercovert robot spy that can infiltrate sleeper cells and then record all of their movements and intelligence."

I groped for the pause button, pushed it. Stared into space as the words penetrated. Mobile Intel Lifelike Android. Android. My name wasn't a shortened combination of Mia and Lana, it was an acronym. And it meant ...

No way. There was no way. That was ridiculous, unbelievable. The stupidest thing I'd ever heard. I went to yank the earbuds out, consumed by an urge to chuck the iPod at the wall, to smash it into a million pieces ... and then my gaze fell on my mom. My mom, who was currently using a laser to seal the tube in my arm shut.

And just like that, it hit me. Destroying the messenger would do me no good. Not when I couldn't escape the reality unfolding right in front of my eyes.

I hit play, and the voice continued its detached monologue.

"Although the MILA 2.0 –" The! THE! Like I was an object, a thing! And 2.0? What did that even mean? "– is physically indistinguishable from an ordinary sixteen-year-old girl, its brain is a reverse-engineered nanocomputer, a complex mix of transistors and live cell technology that gives it unique capabilities. These include exceptional reflexes and strength, superhuman memory skills, and the ability to hack computer systems, among many others. It can also evoke appropriate emotions, based on environmental and physical stimuli."

I ... what was this? A nanocomputer? Evoke appropriate emotions? Evoke? This person couldn't possibly be trying to tell me ... he couldn't be saying ... there was just no way. Of course my emotions were real. I felt things all the time. My throat constricted, as if to confirm my belief. "The rest of its structure is also a conglomeration of human and manmade, but mostly synthetic. Its body is comprised of cyberdermis, synthetic tissue infused with a polymer hydrogel lying just under bioengineered skin that is exceptionally strong and resistant to injury and also holds receptors to carry sensation signals to the nanobrain—though pain receptors are very sparse, only one thousandth of the amount found in a typical human."

I recalled the fall from the truck, my worry that I'd damaged my spinal cord. Suddenly Mom's insistence on slow horseback rides made complete and terrible sense. She hadn't been terrified that I'd hurt myself – on the contrary. She'd been worried that I'd fall and the whole no-pain thing would lead to questions. It was amazing it hadn't happened before. Wait a second. How had it not happened before? How, in sixteen years of life, had I not noticed that I had little to no pain sensation?

That's when the brutal wave of reality really hit. The voice had said that the MILA 2.0 was physically indistinguishable from a sixteen-year-old girl. Meaning ... he was also saying I'd never been any age other than sixteen.

Meaning ... those memories I had of being younger? Lies. All of them. According to him, I'd been "born" exactly as I was now. Nausea flooded me. Which, given everything I'd just heard, made no sense. None of this did. I was human. I was.

1 **drawl** accent
1 **to utter** to say sth
4 **to cofund** to support financially
5 **covert** secret
6 **to infiltrate** to spy on
7 **to penetrate** *here:* to sink in
11 **to yank** to pull quickly
12 **gaze** *Blick*
15 **to unfold** *here:* to develop, to become clear
19 **reverse-engineered** *nachkonstruiert*
22 **to evoke** to bring out, to arouse
28 **to be comprised of** to be made of
29 **polymer hydrogel** [ˌpolɪmə ˈhaɪdrəˌdʒel] *kunststoffbasiertes Gel*
33 **to recall** to remember
33 **spinal cord** set of nerves inside the backbone
43 **nausea** [ˈnɔːziə] feeling of sickness

"Its endoskeleton mixes tightly woven braids of fiber optics encased by tubes of transparent ceramic hybrid that is very difficult to break and easy to repair, and its body utilizes a unique technology that meshes human with machine by way of embedding nanotransistors into live cell membranes. Instead of a heart, Mila has a sophisticated pump to supply energy to her partially organic cells, which can generate their own oxygen. Breathing for it is just a computer program to simulate human function." No heart? I had no heart? No, that was absurd. Ridiculous. I could feel it there, in my chest, beating away.

Unless ... unless that was the "sophisticated pump" the voice was talking about. My hand flew to my chest, my fingers spreading across my shirt and pressing inward. A second passed, and then I felt the faint upward motion. Beating. Something under there was definitely beating. I hoped the action would soothe me, but instead of the fist-shaped, vein and artery-covered organ I'd seen in biology class, all I could picture was a pool pump. A bit of machinery stuck under my ribs, masquerading as life.

Of course, that was assuming I had ribs to begin with.

I hit pause again, my gaze flying to Mom, but her goggled head was bent over my arm, her focus on aiming the laser's bright-red line at a spot within it.

It felt like no more than a tickle. I hit play. "In an especially exciting development, the MILA 2.0 goes one step beyond just approximating feelings. By using experimental data on living girls, we were able to store the visceral and physical sensations that emotions produce and recreate them. Thus, the MILA 2.0 actually feels the same things that humans do, which we anticipate will facilitate blending in with subjects and add authenticity to her cover." Cover. Oh my god. Did he mean ... my cover as a human? "MILA contains just enough human cells to simulate biological functions, but it is in reality a machine. The launch date for this exciting project is August twenty-second." The recording cut off, but the ramifications of that last sentence remained. August 22. Just five days before Mom and I arrived in Clearwater. [...]

From: Debra Driza, *MILA 2.0*, 2013

45 **fiber optics** *Glasfasertechnik*
47 **to utilize** to make use of
49 **sophisticated** complex, advanced
56 **to soothe** *beruhigen*
58 **to masquerade** *here:* to pretend to be sth
60 **goggled** wearing protective glasses
63 **to approximate** to resemble
70 **ramification** consequence, effect

1 COMPREHENSION

a) Sum up what Mila tells you about herself.

b) Describe Mila's reaction when she finds out who (and what) she really is.

2 ANALYSIS Examine how the narrative perspective and language used in the text emphasise the character's emotional battle over her identity and make the reader feel sympathetic towards Mila. → S8, S10 → ○13

3 CREATIVE TASK Put Mila's mother in the hot seat. Take turns playing the part of Mila and confront the mother with the secret Mila has just discovered.

D2

4 EVALUATION Mila says, "I hate learning about my capabilities. Because the more I learn to use them, the less human – the more ugly – I feel". Comment on your own responses to the text. How do you feel as a reader? → ●14

Continue reading to find out how Mila deals with this revelation of her secret.

Maybe I was dreaming. Maybe I would wake up and realize this was just a nightmare. Maybe I'd even wake up back in Philly, with Dad still alive. A man who, if I believed the voice, had never been a part of my life.

As for "Mom" – well, according to the voice, I was more genetically related to our toaster than I was to her.

Another gurgle erupted.

2 **Philly** short form for Philadelphia

"Is this all true? It can't be, right? Please tell me it's some kind of sick joke. Please!" But when Mom looked up from packing away the tools, all I saw was the sadness in her eyes. No matter what, I knew this was real to her.

"Mila, I'm so sorry ... I wish –"

"I don't care what you wish," I said, jumping to my feet. "Just tell me what's going on. Where did I come from? Why am I here? And how – how could I not be real?" [...]

"You are real," Mom said in her soothing calm-down-and-listen-to-me voice. [...] "That's why I stole you from the military labs. I worked with you every day, Mila. Actually, I'm the bioengineer who helped create you. I know that you aren't just a weapon – you're too human for that. So yes, I stole you – to keep you safe. You deserved more than what the army had to offer."

Stolen. I was stolen goods.

Mom's hand smoothed my hair aside before gently stroking the nape of my neck. Everything inside me wanted to believe her, to know that she really did love me, that I really was part human. She'd always been there for me, when I was little, when Dad died ...

... except – none of that was real. But how was that possible? I could see the memories etched in my head, so perfectly clear, playing out behind my eyes like detailed videos.

Like videos. [...] I jerked away and whirled to face her. "How did you do it? All those memories I have?"

Mom – no, *Nicole* – sighed, her shaking fingers reaching up to remove her glasses so she could rub the bridge of her nose. "I programmed them. The reason some of them feel especially real is because I created them using a virtual reality program, which allowed me to actually insert you into the memory."

Programmed. My entire past, everything I'd understood to be true about my life, my family, what had formed me as a person. Stripped away with one simple word. Programmed.

From: Debra Driza, *MILA 2.0*, 2013

13 **soothing** calming, relaxing
14 **lab** laboratory
19 **nape** the back of the neck
24 **etched** engraved, written permanently
26 **to jerk** to make an automatic reflex movement

5 **COMPREHENSION** Describe what Mila's mother tells Mila about her origins and her own role in it.

6 **EVALUATION** If you put Mila's mother in the hot seat (task 3) – to what extent did you react differently or come up with different explanations when doing this task to what the author Debra Driza did in her novel *MILA 2.0*?

7 **CREATIVE TASK** Imagine you are Mila. After your discovery and the conversation with your mother, you don't know what to believe any more – is it really true that you are an android? – and who you can trust. You withdraw to your room and try to sort out your findings and feelings by writing an entry in your online journal. Pay attention to the information that has been disclosed to you and decide whether you believe it or not.

The Future Museum

A4 **8** **MEDIATION** Your Irish exchange partner Maeve speaks some German and is working on a school project on visions of the future in other countries. She found this interview with Marion Grether, director of the Future Museum in Nuremberg, but found it too difficult to understand and asked you for help. She wants to know how the museum is able to show 'future' objects, what the biggest and smallest exhibits are, what the museum wants to achieve with this exhibition and whether they offer something for science fiction fans as well.
Listen to the podcast, take notes and send Maeve a voice message in English in which you answer her questions. → S25

Technology, society and the future of work

9 VIEWING

a) Before viewing, guess which of these jobs for human beings could be completely replaced by robots or software in the next ten years. Give reasons and compare your results.

call centre worker • cook • designer • doctor • explorer • journalist • lawyer • nurse • salesperson • travel agent • teacher • truck driver • warehouse worker

MK b) Find online and watch the trailer of the film *Robot and Frank* (2012). List the robot's abilities and skills. Explain in what ways this robot is not an ordinary one and summarise what you think the plot of the film is about.

FACT FILE

Care robots

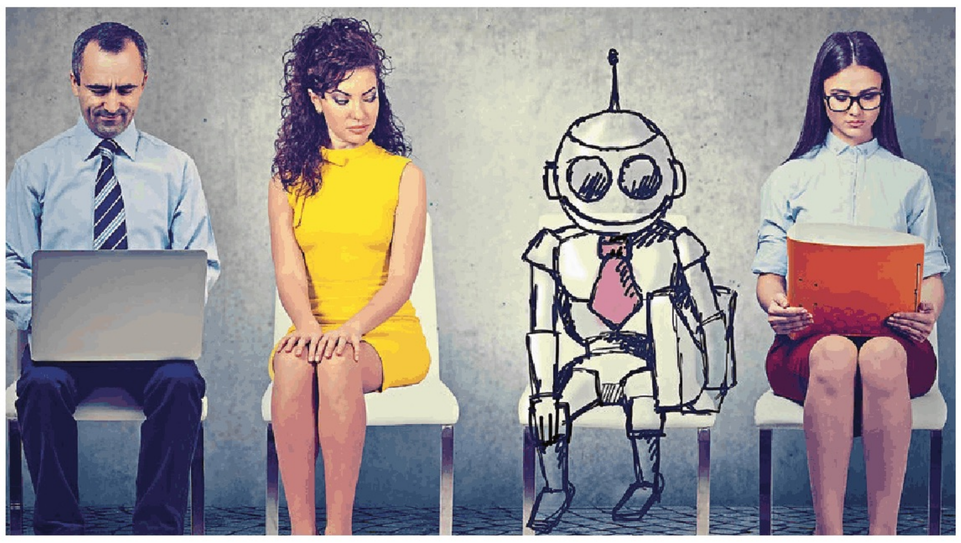
Care robots are machines that are designed to support people in the area of healthcare. Modern care robots are able to perform a variety of tasks, but in many cases they are still in development or not yet in large-scale use. There are three main types of care robots: assistive robots, monitoring robots and companion robots. Whereas assistive robots provide help, for example in lifting patients or transporting things (as in the German robot 'Care-o-bot' that won a design award in 2015), monitoring robots collect health data and companion robots provide emotional support, such as the Japanese robots 'Pepper' (2014) or 'Paro' (2003).

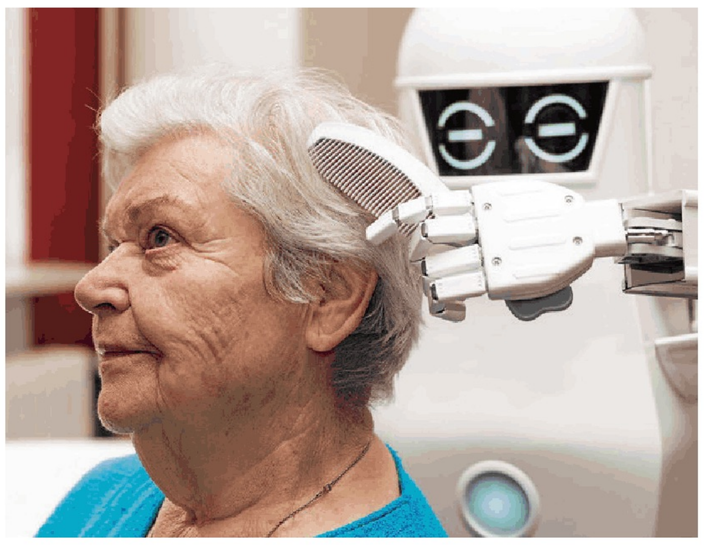
In general, care robots can support healthcare staff in doing their jobs safely and more efficiently, giving them more freedom and time to work with their patients on an individual level. As the population of industrialised countries is increasingly ageing, care robots can provide important help in this sector. However, collecting and storing personal information about patients' health raises issues of privacy and data security. Furthermore, as care robots become more autonomous, technological advances in this field could lead to fewer human interactions and an increase in the social isolation of patients. The human part of the workforce could also suffer from the growing danger of losing their jobs.

V3 c) Watch part 1 of the TED Talk "Why jobs of the future won't feel like work" by David Lee, back in 2017, and take notes on these aspects:
- examples of jobs which robots or software will be able to do
- how many people's jobs may be lost to robots and software in the next ten years
- which ability levels of working society will be affected → S11.2

V4 d) Then watch part 2 and explain which jobs or processes Lee recommends giving to robots and which chances he sees for future human job satisfaction.

10 SPEAKING Discuss what has changed since David Lee's TED talk and the impact you believe robots and AI will have on your own future. Are you more optimistic or pessimistic about the chances in your field of interest? → S23.1





Genetic engineering and CRISPR

FACT FILE

CRISPR (Clustered Regularly Interspaced Short Palindromic Repeats) is a gene editing tool created by biochemists Dr. Jennifer Doudna and Dr. Emmanuelle Charpentier in 2012. CRISPR can precisely guide a specialised protein (Cas9) to a specific part of the DNA. Cas9 cuts the DNA, making it possible to remove or insert certain genetic elements. The tool was a breakthrough in the field of genetics and holds vast potential for future applications, e.g. in medicine or agriculture. For their pioneering work, Doudna and Charpentier received the Nobel Prize in Chemistry in 2020.

V5 **1 VIEWING**

a) The video you are about to see is called "How genetic engineering tool CRISPR can change humanity". In pairs, talk about the changes this video might cover.

b) Watch the video and take notes on these aspects: some illnesses CRISPR is potentially able to cure • further advantages this technology offers • what the 'gene drive' is • what ethical limit of CRISPR research has been agreed upon

c) Watch the video again. This time, pay attention to the means this explainer film uses to convince the viewer of the advantages of CRISPR. Focus on the visual presentation, the voiceover language and the factual content. → S28.4

2 SPEAKING Discuss in groups, then in class whether you would release a genetically-edited animal (like the mosquito in the video) to cure or prevent a disease.

3 CREATIVE TASK Create a short reaction video to the explainer video on whether you think CRISPR will have a positive or negative impact on people's lives.

A5 **4 LISTENING** Gene editing methods like CRISPR may be used to tackle health challenges. After the 2023 summit on gene editing at which Victoria Gray spoke about being the first patient in a medical trial to cure sickle cell disease, Ian Sample discusses the topic with science expert Hannah Devlin and Prof. Claire Booth, professor of immunology and gene therapy at University College, London. Make notes on these aspects: → S21

- the image Hannah Devlin uses to explain the concept of gene editing
- two potential uses/effects of gene editing that people find controversial, their reasons for concern and which uses Devlin says are more likely to happen soon
- two more examples of diseases that can be cured using gene editing
- difficulties Claire Booth predicts for the future use of these treatments worldwide

5 EVALUATION

MK a) Genetically modified food (from plants or animals) is a controversial topic, especially in Germany. With gene editing on the threshold of becoming legal in some countries, this new technology has to be discussed. In pairs, do some internet research, finding arguments and examples either for or against gene-editing plants or animals. Compile your arguments and have a discussion about your results in class. → S31 → O15

b) Using the quote as a starting point, discuss how and which AI applications would benefit from a collaborative approach.

> AI systems have roles in generating text and images, diagnosing disease, and even in autonomous weapons systems. [We] can look at the relationship between machine and human as based in command and control – or [...] in collaboration, figuring out what people do best and what the computer does best so that they can work fruitfully together. [...] Creating AI systems based in many different cultures, with proper ethical guidelines, can help.
>
> Prof. D. Fox Harrell, MIT, 2023

Creating your own podcast: The impact of inventions

Innovations and inventions in the areas of science and technology have had a tremendous impact on our lives. They have changed the way we travel, of how and where we work, or how to cure certain illnesses – just to name a few. Innovations have enabled us to transform the world surrounding us, for better or for worse.
Choose and find information about a scientific innovation and its inventor(s) from the past or present, e.g. one from the fields of AI, medicine, physics, Earth sciences or genetic engineering. Then, in small groups, write, produce and present an audio podcast on the impact your chosen invention has had on people's lives and the world.

Step 1 Prepare for the topic

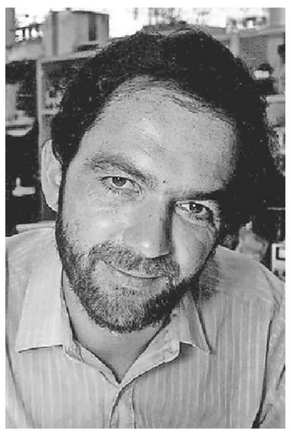
Maybe you have already taken a closer look at a scientific innovation in the introductory pages to this topic. If so, you can use the information you have collected as a starting point for further research. Otherwise, brainstorm ideas in your group on the impact of an invention of your choice.

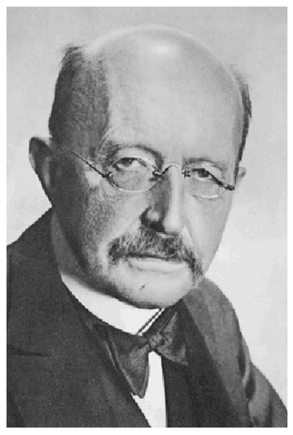
Step 2 Decide on a genre

You can choose whether you would like to produce a factual or a fictional podcast.
A factual podcast could be a presentation, interview or discussion on the invention and especially on the most important ways it has had an impact on humanity and how it might shape the near future.
If you choose a fictional podcast, create your own story around one or two thematic aspects and give your listeners the chance to figure out what those themes are.

→ S4.1, S23, S24

Marie Curie (FR)


Alec Jeffreys (UK)


Max Planck (D)

Step 3 Doing background research and choosing the topic

In your groups, discuss which aspects you would like to cover in your podcast. Research this topic in more detail to really understand what the innovation is about and which benefits and dangers it has brought or might bring to society. → S31

Step 4 Planning and scripting

In your groups, develop your ideas further, always keeping in mind the text type you are creating (give it a title, remember to use an opening and think about what should go in the main part and how you would like to conclude). Create scripts and make them interesting, e.g. by using colourful adjectives. Practise reading before you record so that you speak your parts freely and fluently.

Step 5 Producing your podcast

You can use your smartphones to record, edit, play and send your podcast. Just make sure that you record it in quiet surroundings.

Step 6 Presenting your podcast and giving each other feedback

When you present your podcast to your class, ask them to note down their first impressions. Invite them to give feedback on the impact your innovation has had or will have and discuss whether others share your views. You might also wish to share the challenges you faced during the production process. → S32

TIP

Criteria for evaluating your podcasts
Language: good and fluent pronunciation, correct grammar
Presentation: overview of your topic (factual podcast), captivating story/idea (fictional podcast), good timing and sound quality, good use of sound effects and music
Motivation: entertaining, educating, imaginative

11 Art and commerce

Introduction

1

2

3

4

1 **SPEAKING** Using the pictures as a starting point, discuss what aspects of art you recognise and share what other types of art you know.

2 **SPEAKING**

a) Which picture can you relate to the most? Why?

b) What does art mean to you?
Discuss/Share your ideas with a partner. → S23

3 **CREATIVE TASK** Find some interesting works of art in your region. Create a (digital) poster and have a gallery walk in your class.

4 **LANGUAGE** Collect some vocabulary about one art form (e.g. the visual arts). Then give a short presentation on a piece of art or introduce a cultural institution (e.g. a museum) in the UK or the US.

The world of art

Arts and culture

The arts represent not only visual arts such as painting and sculpture, but also performing arts like concerts, ballet and musicals. Fine arts focus on aesthetics while applied art joins aesthetics with the functional aspects of everyday objects. Performing arts refer to any form of art expressed while an audience is present. Orchestral musicians are artistic performers, but so are buskers and artists who interact with people or objects in front of spectators. Thus, many forms of artistic expression are considered 'art'.

The term 'culture' encompasses the arts but is not restricted to them. Culture includes all forms of everyday life of a people, such as traditions, (folk) music, and even comics, blockbusters or soap operas. Thus, Beethoven's symphonies and Monet's paintings belong to (Western) culture, as do their adaptations in modern media and popular culture.

Arts funding

In both the UK and the US, the arts are considered important for sustaining public health and civilisation in general. Government funding schemes often support non-commercial arts institutions. Both public and private sponsoring allows opportunities for people to create and participate in the arts. Each country in the UK has its own Arts Council.

Money for funding also comes from the National Lottery. In the US, the National Endowment for the Arts (NEA) supports the arts in each state. Money for the NEA comes from tax revenues. Arts funding in the US also depends highly on donations from philanthropic organisations, private foundations and industrial corporations.

Institutions and current trends

Traditional arts institutions include museums, theatres, opera houses, film studios and orchestras. They often receive public funding, whereas commercial venues like London's West End or New York's Broadway theatres are not entitled to funding. Many British public institutions, mainly museums and art galleries, are (in contrast to other countries) free for all to visit. Architecture, too, plays an important role in cultural life. Modern buildings in particular unite technological prowess with artistic forms while shaping cityscapes. The Shard in London or San Francisco's Transamerica Pyramid have become iconic landmarks. Another traditional branch of the arts includes film and TV. Both British and American film enterprises have produced blockbuster franchises like James Bond and *Star Wars* films, which are screened worldwide.

The rise of the internet has brought about major changes in the arts. The popularity of streaming services for music and films may be considered a mixed blessing – not only because they compete financially with the traditional entertainment industries. On the one hand, streaming is a comfortable way for consumers to watch films or listen to music without having to leave the house. On the other hand, many musicians and film makers are not rightly remunerated for their work. Songs require thousands of clicks to earn the artist a dollar. Music and film piracy and copyright infringements also remain an issue.

The trend for online publicity has also held sway in exhibition spaces. Most museums now offer digital access to their collections, making works of art widely available worldwide.

1 COMPREHENSION

a) Discuss the differences between 'art' and 'culture'. → S23

b) List the differences between the financial support of cultural institutions in the UK and US.

c) Research financial support of cultural institutions and artists in Bavaria OR Germany. Compare it to arts funding in the UK and US. Present your findings to the class.

Landscape with the Fall of Icarus

1 **BEFORE YOU START** Find out about Icarus in Greek mythology. Take notes. → S31

1 Pieter **Brueghel** the Elder: 16th century artist known for his landscape paintings
4 **to plough** (plaʊ) to turn or move soil in a field to prepare it for being planted
6 **pageantry** splendour; *Prunk*
8 **to tingle** to feel excited

According to Brueghel
when Icarus fell
it was spring

a farmer was ploughing
his field
the whole pageantry

of the year was
awake tingling
near

the edge of the sea
concerned
with itself

sweating in the sun
that melted
the wings' wax

unsignificantly
off the coast
there was

a splash quite unnoticed
this was
Icarus drowning

William Carlos Williams, 1960

2 **COMPREHENSION** Outline what the people in the poem are doing and how they relate to each other.

3 **ANALYSIS** → ○1

a) Considering the language and structure of the poem, analyse how the fall of Icarus is represented. → S6.1
b) Examine how the poet paints a picture in his poem.
c) Analyse how the title and the overall composition of the poem are related.

4 **VISUALS**

a) Describe Brueghel's painting "Landscape with the Fall of Icarus", paying attention to its perspective and the people's gazes in particular. → S27.1
b) Examine the composition of the painting while taking the title into consideration.
c) Compare the strategies which are used in the poem to represent the fall of Icarus to those used in the painting.

5 **CREATIVE TASK** Using Brueghel's painting as a starting point, put the artist in the hot seat and ask him about his intentions while painting the picture. → ●2

It is only a banana!

6 **BEFORE YOU START** Speculate on the context in which the photo of the man with the banana was taken. → S27.1

David Datuna with banana and duct tape

7 **VIEWING** → ○3

a) Find and watch the video called "The $150,000 banana". Outline the facts concerning the artwork called "Comedian".
b) Explain why "Comedian" belongs to the genre known as conceptual art.
c) Point out how Maurizio Cattelan has parodied the art world.
d) Summarise how Cattelan's banana is tied to other objects, including bananas, throughout art history.
e) Describe Datuna's performance and how the art gallery reacted.
f) Outline the role that Gallery Perrotin played in the widespread fame of "Comedian".

8 **SPEAKING** After watching the film, discuss the extent to which Cattelan's work and Datuna's performance can be called art.

Banksy plays with the business of art

MK **9** **VISUALS**

a) Find Banksy's picture "Show Me the Monet" (2005) online. Compare and contrast it with Claude Monet's "The Japanese Footbridge and the Water Lily Pool" (shown here, 1899). → S27.1
Do research on Banksy's "Show Me the Monet". Then comment on the role commerce plays in Banksy's painting.
b) Now find either Banksy's "Falling Shopper" (also known as "Shop Till You Drop") or "Trolley Hunters". Describe and analyse the message of these artworks as related to "Show Me the Monet".

10 **SPEAKING**

a) Looking at Banksy, Monet and conceptual art, discuss in groups which art works you find the most interesting, most aesthetically pleasing and most valuable.
b) Using works of art you know, create a spectrum for each of these categories, ranging from low to high value/quality. Discuss your spectrum with your group. → S23

Kunst in der Region

A1 **11** **MEDIATION** Your American exchange partner Jo is doing a school project on Bavarian art because he has spent time there. He has found a podcast on this topic but did not quite understand everything. That is why he has sent you a voice message and asked what the exhibitions in Würzburg and Tegernsee are about and why they are so important. Listen to the podcast. Then send Jo a voice message in which you answer his questions. → S25

Art and business

Arts editor Will Gompertz discusses with three guests the extent to which the money that has come into the art world recently has been a corrupting influence rather than a force for good.

1 **LISTENING** → S21 → ○4

A2 a) Part 1: Listen to the first part of the radio show and take notes on these aspects: State who Ralph Rugoff, Louisa Buck and Jeremy Deller are and outline how they are involved in the art world.

b) Describe how the art market works, according to these three guests.

A3 c) Part 2: Listen to the second part and take notes to help with these tasks: Describe the changes that have recently occurred in the art world and what has caused them.

d) State to what extent the art world has been corrupted and what has led to the corruption.

2 **BEFORE YOU START** Describe what you see in the mural.

Arts funding in England forces organisations to beg

Perched high over the Vale of Scarsdale, dominated by a magnificent 17th-century castle, the Derbyshire town of Bolsover is proudly kept; so too are the former mining villages that surround it. But the neatness and prettiness on a bright late-August day occlude the fact that the area has suffered since the pits closed. Opportunities are few, unemployment high. Buses are infrequent and expensive.

A worrying amount of violent and sexual crime is reported to the local police. Much of what once gave these places their identity has drifted away. In the nearby village of Pinxton, a mural has just been unveiled on the gable end of the village hall.

"It is," says Paul Steele, who worked with the parish council to commission it, "about everything Pinxton has lost" – its railway station, its mine, its porcelain factory. [...] Steele is the managing director of Junction Arts, the local community arts organisation. "Bolsover has essentially no cultural infrastructure," he tells me. No theatre, no music venue, no further education. Which isn't to say that there isn't creativity. [...] Since 1994, Junction Arts has worked with local people to create the annual Bolsover Lantern Parade. Wonderfully inventive lanterns – in the shape of jellyfish, dinosaurs, [...] you name it – are handmade by Bolsover families for a huge procession. It's a joyful spectacle that thousands come to see.

This year could be a bonanza for Junction Arts. At the moment it receives just over £100,000 a year from Arts Council England (ACE). But this year, Bolsover was identified as a "priority place" – one of 54 areas that have suffered from underinvestment to be given precedence by ACE in its next three-year funding round. (One recent analysis suggested that in the east Midlands, annual arts subsidy was £5.01 a head, as opposed to £24 a head in London.) So Steele has applied for a big uplift. If he gets it, Junction Arts plans to create a summer children's festival for nearby Chesterfield, where its office is based – lots of free creative activities for young people. [...]

But there's a catch. Steele tells me he's never applied for an uplift before: "We feel we're all part of one big arts sector, and we don't want to take from others". He knows

4 **to occlude** *here:* to hide
4 **pit** coal mine
8 **mural** painting on a wall
8 **gable** *Giebel*
22 **you name it** anything you can imagine
24 **bonanza** sudden good luck
29 **uplift** more money

that politically it is Junction Arts' moment, and it would be absurd not to grasp the opportunity when money's being shovelled into places like Bolsover [...] in the name of levelling up. But arts funding, under the current government, is a zero-sum game. There's no new money, beyond a tiny, 2% rise in the ACE budget. If Junction Arts gets more funding, someone else will get less. If the Tories really wanted to "level up" funding for the arts they would increase provision in Bolsover without knocking someone else back. What's actually going on here is not levelling up. It is punching down.

By 2025–26, on the instructions of the current culture secretary, Nadine Dorries, £24m a year is to be taken out of the Arts Council budget in London to be redistributed to other parts of England. It's a prospect that might make you shrug with indifference, or even quietly cheer, until you consider how exactly that might be done. Let's be charitable and call it £16m, since part of the plan is that £8m-worth of London organisations will have moved out of the capital by 2025 as part of a "transfer scheme". [...]

Redistribution sounds great, in theory. Why not wrest cash from the grasping metropolis? The problem is, redistribution doesn't really work as an idea in the English arts system, where everyone is struggling, and the sums of money involved are risibly small. The current ACE grant-in-aid budget is £341m a year, which is in real terms somewhere between 30% and 50% of its value in 2010. It is this £341m that keeps the heart of the arts beating in England – everything from the Royal Shakespeare Company to the Manchester international festival to the Royal Northern Sinfonia.

Put it this way. To get to your £16m target, you could defund the National Theatre, which currently receives £17m grant-in-aid from ACE. Or the Southbank Centre, which gets £18.4m – no more Meltdown festival, farewell Hayward Gallery, up yours the aspirations of the Festival of Britain. Or you could get rid of English National Opera (£12.4m) plus a couple of symphony orchestras (£2m each), since London's almost certainly got enough opera and orchestral music, and it wouldn't really matter about hundreds of brilliant musicians and singers and technicians losing their livelihoods. Right?

Or let's look at it another way. Since most of London's arts funding goes to a handful of high-profile national organisations [...] you could leave those largely alone and concentrate on some smaller organisations. You could reach £16m, for example, by defunding all of the following: the London Philharmonic, the London Symphony Orchestra, the Philharmonia Orchestra, [...] Camden Arts Centre, [...] the Chisenhale Gallery, Poems on the Underground, the Young Vic, [...] and the Soho theatre.

It's worth bearing in mind that the proportionately small amounts some of these places get does not mean that they could survive without a backbone of public funding. That spine of certainty is what allows them to leverage donations and sponsorship and funding from charitable trusts; it is what allows them to take creative risks. Given the energy crisis [...] and the various huge state interventions made necessary by the pandemic, it seems otiose to point out that you can't just abandon huge chunks of life to the raw winds of the market, though it is amazing how often this needs to be argued in relation to the arts. [...]

Bolsover Castle

The hideous funding decisions forced on ACE are going to be taken in the coming weeks. The traumas of the pandemic mean more organisations than ever have applied for money – 1,730, requesting £2bn. When the decisions are announced, [...] it won't just be ignorable metropolitan lefties who'll be furious, it will be Tory donors and patrons of organisations in the capital. It's going to get ugly, and fast.

Charlotte Higgins, *The Guardian*, 2022

36 **levelling up** *here:* increasing the funding
39 **provision** money given
48 **to wrest** to take by force
48 **grasping** greedy, *here:* taking all the grants for themselves
50 **risibly** absurdly
57 **up yours** *pej* phrase used to express contempt for sth or sb
68 **Young Vic** a theatre in London
72 **backbone, spine** *Wirbelsäule; here:* minimum support
73 **to leverage** to use one's influence to get or achieve sth
77 **otiose** [ˈəʊtɪəʊs] unnecessary
81 **hideous** ugly, unpleasant
84 **lefties** *(coll)* politically left-leaning people

3 COMPREHENSION

a) Outline the situation in Bolsover.
b) Explain why 2022 was an important year for the local arts organisation.
c) Describe the dilemma facing the director of the local arts organisation.
d) Sum up the plan to change arts funding. → S13

4 LANGUAGE → ○ 5

D1 a) Examine the role rhetorical devices play in the author's description of Bolsover and Pinxton. Give examples from the text. → S3.2
b) Analyse the tone of the article considering the methods the writer implements to convince the reader. → S10

5 CREATIVE TASK Should arts institutions be entitled to state funding? Write a letter to the editor. → S19.1

6 SPEAKING → ○ 6

a) Form groups of five. Do research on one of the art organisations mentioned in the text. Present your findings to your group in a one-minute talk. → S31
b) Arrange a panel discussion about the question "Should public money be redistributed to make opportunities in arts funding more equal?" You may include the information you have found during your research here and also add new ideas if they are in keeping with your role. Practise the discussion in your group before presenting it to your class. These are your roles:
- Director of the Bolsover arts community: Outline the situation in your area and point out why you have applied for an uplift.
- Politician: Plan to redistribute funding for the arts to make opportunities more equal. You are aware of the advantages and disadvantages this will have.
- Author of the opinion piece: Criticise the politician's plans.
- Social worker: Criticise the public funding of the arts altogether. Public money should be used to help people in need to cover their basic costs.
- Host: Open the discussion. State the topic of the discussion, introduce your guests, moderate the discussion and end it by arriving at a conclusion. → S23

7 RESEARCH Find out about the Arts Council England and its role in funding the arts. Create a mind map. → S31

Art and medicine intersect in New York City hospitals

8 BEFORE YOU START

a) **Think:** Say what you know about how art can help us feel better. Take notes.
b) **Pair:** Talk to your partner and compare your notes.
c) **Share:** After that, find another team of two and discuss your ideas.

V1 **9 VIEWING** Watch the video about art in hospitals and do these tasks.

a) Explain what is unusual about Keith Haring's mural.
b) Sum up Imani Shanklin Roberts's notions about public art.
c) Outline what ideas motivated Roosevelt's WPA program in the 1930s.
d) Comment on how the presence of art in hospitals can be helpful.

Architecture: Artwork between form and function

10 RESEARCH

a) Spinnaker Tower is a landmark in Portsmouth Harbour, England. The architecture of the tower imitates a spinnaker, a large sail which can be used while sailing specific courses. Find out about the maritime history of Portsmouth. Then explain in what ways the site where Spinnaker Tower was built and the building are related. → S31

b) In groups, do some research on architecture which was designed in a purposeful way. Also find out about the designer, the context in which it was built and how it was received by the public. Create a poster on two such examples of architecture. Then do a gallery walk in your class.

A musical theater songwriting challenge

Contests, awards and fellowships are common ways for institutions to support artists in their pursuit of creating new work.

11 CREATIVE TASK

a) Imagine you have been invited to a student conference to report on opportunities creative students are given in the US. Do research on a programme that supports young artists, e.g. the NEA Songwriting Challenge. Give a presentation on this challenge. → S22

b) Choose your favourite contribution from one of these programmes, present it to your class and explain what you like about it.

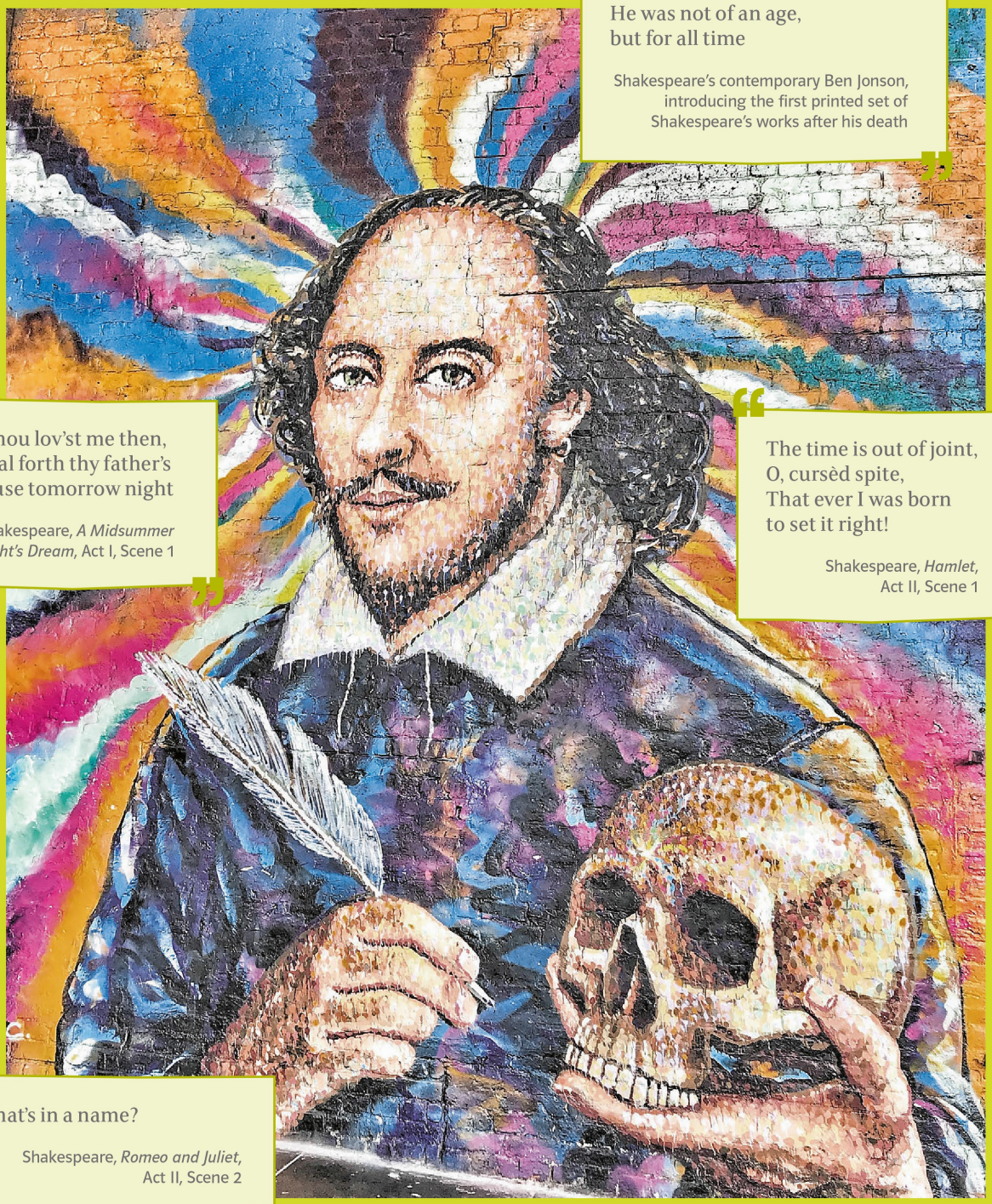
FACT FILE

Musicals in the UK and the US

Musical theatre is a popular form of entertainment that contains both dancing and singing. Many commercial theatres offer musicals in London's West End and on New York's Broadway. Andrew Lloyd Webber's *Wizard of Oz* and Lin Manuel Miranda's *Hamilton* are well-known hits. The latter musical is about the founding fathers of the US, focusing on immigrant Alexander Hamilton and featuring characters with various ethnicities in its cast. The musical took the market by storm because it offered an alternative view of American history.

12 WRITING In groups, choose a domain of the arts that interests you, for example, ballet, architecture, sculpture, opera etc., and write a brief fact file about it. Share your information with the class.

12 Shakespeare
Introduction



He was not of an age,
but for all time

Shakespeare's contemporary Ben Jonson, introducing the first printed set of Shakespeare's works after his death

If thou lov'st me then,
Steal forth thy father's
house tomorrow night

Shakespeare, *A Midsummer Night's Dream*, Act I, Scene 1

The time is out of joint,
O, cursèd spite,
That ever I was born
to set it right!

Shakespeare, *Hamlet*, Act II, Scene 1

What's in a name?

Shakespeare, *Romeo and Juliet*, Act II, Scene 2

1 COMPREHENSION

a) Describe the graffiti artwork and point out the image of Shakespeare that it conveys. → ○1

b) Read the quotes and note down how Shakespeare could be relevant in today's world.

c) Tell a partner what you already know about Shakespeare and his works, including any phrases or quotes you know. Start a mind map on 'Life', 'Time', 'Theatre', 'Works' and 'Themes' and add to it throughout the topic.

2 SPEAKING

a) In pairs describe the two photos and find the connection between the two. → S27.1

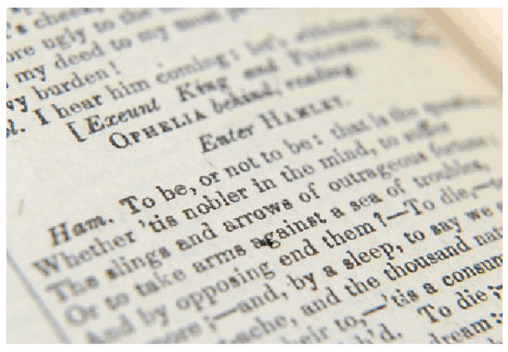
b) Discuss how Shakespeare's language is used on the poster.

3 REFLECTION **Think:** Note down essential elements of drama in contrast to other kinds of texts. **Pair:** Compare notes. Discuss which elements and themes you expect (not) to find in Shakespeare's plays. **Share:** Agree on a shortlist of five of these elements and themes for Shakespeare's plays that you want to learn more about. Explain why. → S23 → ○2 → ●3

4 LANGUAGE

a) Try reading these quotes from Shakespeare's works aloud – with feeling! Then rewrite them in modern English. A1–5

1. Whither wilt thou lead me?
   Hamlet to the Ghost; *Hamlet*, I.5
2. Pity me not, but lend thy serious hearing to what I shall unfold.
   The Ghost to Hamlet; *Hamlet*, I.5
3. I would my father look'd but with my eyes.
   Hermia to Theseus; *A Midsummer Night's Dream*, I.1
4. Why, how now, kinsman, wherefore storm you so?
   Capulet to his nephew Tybalt; *Romeo and Juliet*, I.5
5. Shall I compare thee to a summer's day?
   "Sonnet 18"



TIP

Don't fear Shakespeare's English!
Shakespeare's English may look strange, but his language is not too far removed from the English we speak today. English was in flux then, still sometimes using old forms of **you** and **your** like **thee** [ðiː], **thou** [ðaʊ], **thy** [ðaɪ] and **thine** [ðaɪn]. Some verb endings still existed that are not used any more, like **-st** (2nd person singular) or **-th** (3rd person singular). It helps to know that some of the words, word order and grammar may be similar to how they are in German.

b) Shakespeare invented or popularised many phrases that are still used today, including some famous insults. Explain what you think the sentences mean and find other ways to say the same thing. A6–10

1. That one may smile, and smile, and be a villain.
   Hamlet about his uncle Claudius; *Hamlet*, I.5
2. Dost know this waterfly?
   Hamlet about Osric; *Hamlet*, V.2
3. He is not the flower of courtesy.
   Juliet's nurse about Romeo; *Romeo and Juliet*, III.1
4. A plague o' both your houses.
   Mercutio to Romeo; *Romeo and Juliet*, III.1
5. Hang thee young baggage, disobedient wretch!
   Juliet's father to Juliet; *Romeo and Juliet*, III.5

TIP

Who knows how Shakespeare said it?
In this topic you can listen to modern actors reading Shakespeare's lines aloud to get an idea of how the words may be pronounced, but we can only guess how they were spoken 400 years ago from clues in rhythm and rhyme. Don't worry – just try it out!

Shakespeare's life and times

The Elizabethan Age

Queen Elizabeth I (1533–1603) ascended the throne in 1558 and ruled England for most of Shakespeare's life. Her reign lasted almost until the end of the Renaissance, a period of cultural change and upheaval that began in Italy and spread through Europe.

This was a time of transition, in which medieval superstitions were being replaced. While many still believed in the supernatural (reflected in the use of ghosts and witchcraft in Shakespeare plays like *Hamlet* and *Macbeth*), new inventions and discoveries gave people new insights. The printing press had recently given better access to books and information for more people than just a chosen few, and the Reformation challenged the spiritual supremacy of the Catholic Church.

Religion had been a source of conflict for some time. Elizabeth's father, Henry VIII, had broken away from the Catholic Church in 1534 and established himself as the head of the new Anglican Church. His successors either tried to return England to Catholicism (like Mary I) or to complete the Protestant Reformation (like Elizabeth I). So those who practised the 'wrong' religion, according to which king or queen reigned at the time, were often persecuted or had to worship in secret.

Elizabeth's long reign is seen as a 'Golden Age' for its relative peace, stability and economic growth and especially for the flowering of literature, music, art and theatre, with great pageants at the royal court and plays in the new London theatres. However, it was also a time of tyranny, assassination attempts on the Queen, spy networks, mistrust, insecurity, gruesome executions and devastating outbreaks of the plague – plenty of inspiration for the intrigue, drama and violence in Shakespeare's plays.

When Elizabeth died in 1603, the witch-hunting, strictly Protestant King James of Scotland took the English throne. The London playwrights, including Shakespeare, adapted their themes to the new situation and their success continued.

Shakespeare's early life

William Shakespeare (1564–1616), a glovemaker's son, was born in Stratford-upon-Avon. Little is known about his early life, but he most probably went to the grammar school in Stratford, in which he would have been taught about classical literature and rhetoric. He married Anne Hathaway in 1582, when he was just eighteen and she was pregnant.

The next years of Shakespeare's life are undocumented. He could have travelled to Italy, as details of Venice and Verona in his plays suggest, or he might have toured the country with the Queen's Men, a theatre company that visited Stratford in 1586–87.

By 1592, however, he had definitely become a person of interest in London, mocked in a pamphlet by a rival playwright as an 'upstart crow, beautified with our feathers', who believed he could compete with the famous playwrights Christopher Marlowe and Ben Jonson.

MK **1** **VIEWING** Find and watch the British Council short film *Shakespeare, Glove Maker* presented by Ben Crystal. Sum up both what we know about his early life and what people there think of him today.

2 **ANALYSIS** Compare Elizabethan and modern theatres. Then analyse the advantages and disadvantages of each theatre type. → ○4

3 **LANGUAGE**

a) Research and present at least five words or phrases invented by Shakespeare.

b) Collect useful phrases on history and culture, e.g. "is set in", "ascended the throne".

Elizabethan theatres

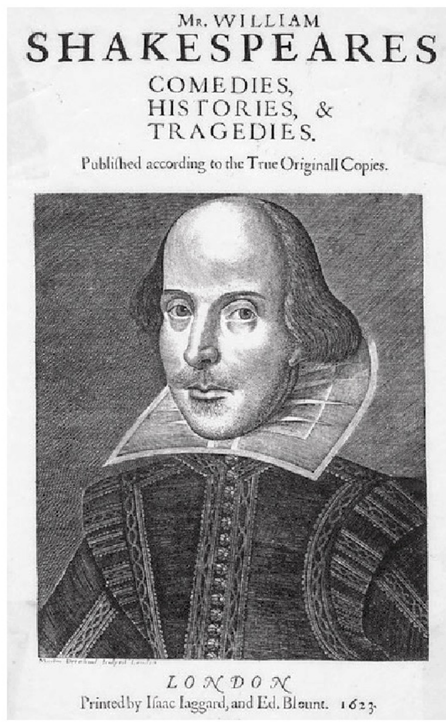
Before Shakespeare's time there were no permanent theatres in England. Actors travelled the country, staging their plays in temporary venues such as inn yards. The first theatre was built in London in 1567 and larger, highly popular playhouses like the Rose and the Globe followed, holding up to 3,000 people and allowing the theatre companies to be more independent. They were built south of the Thames, outside the city walls.

A few small indoor theatres, like Blackfriars, could stage performances in winter, but most large theatres had an open roof and were only used in daylight. Those who could afford it sat in the covered galleries, while the 'groundlings' paid a small fee to stand on the ground, 'in the pit', in front of the stage, whatever the weather.

The Globe Theatre in London, in which Shakespeare was chief playwright, actor and co-owner, had an apron stage which projected into the audience area and allowed close interaction between the actors and the audience. The actors wore opulent contemporary clothing, owned by the company, regardless of the subject of the play. There were no stage decorations or artificial lighting and very few props. The setting had to be imagined by the audience from the words spoken by the actors ('word scenery'). Only males were seen on stage. Female roles were acted by young boys dressed as women.

Shakespeare's success

Shakespeare was prolific and successful in his lifetime, writing over 30 plays (comedies, tragedies and histories), 154 sonnets and several long poems.



Renaissance culture revived interest in classical Greek and Roman authors; he used their stories, characters and strict verse forms for his poetry and drama. Plays like his love tragedy *Romeo and Juliet*, his political tragedy *Julius Caesar* and his comedy *Much Ado about Nothing* are set in Italy.

He also reworked popular English and European stories, for instance in the comedy *A Midsummer Night's Dream*, and used histories of English kings in plays such as *Henry IV* and *Richard III*.

Shakespeare finally became rich enough to retire to Stratford in 1611, where he died in 1616. A complete set of his plays was not published until after his death. These plays have provided entertainment and food for thought for over four hundred years. Shakespeare is the most frequently played and (at over 400 movies) the most filmed author worldwide. His characters and themes seem timeless, adaptable to any setting. Hundreds of words and phrases he invented have enriched the English language and are in common use today.

V1 **4** **VIEWING** → 5

a) Sum up Stephen Beresford's description of society in Shakespeare's world.
b) Note down what Neha Dubey says about Shakespeare in schools. Comment on what the phrases "making Shakespeare your own" and "being comfortable" mean to you.
c) Explain the ideas given on setting the play in India.

A11 **5** **LISTENING** Take notes on how Shakespeare 'went global' and the example of his global reach. → S21

Analysing a scene from a play

A 12

Hamlet and the Ghost

Prince Hamlet has recently returned to the Danish royal castle. His father, the King of Denmark, has just died. The king's brother, Hamlet's uncle, has married Hamlet's mother and become the new king. In this scene, Hamlet, alone on the castle walls at midnight, meets the ghost of his dead father.

Enter the Ghost and Hamlet

Hamlet Whither wilt thou lead me? Speak. I'll go no further.
Ghost Mark me.
Hamlet I will.
Ghost My hour is almost come,
When I to sulphurous and tormenting flames
Must render up myself.
Hamlet Alas, poor ghost!
Ghost Pity me not, but lend thy serious hearing
To what I shall unfold.
Hamlet Speak. I am bound to hear.
Ghost So art thou to revenge, when thou shalt hear.
Hamlet What?
Ghost I am thy father's spirit,
Doomed for a certain term to walk the night,
And for the day confined to fast in fires,
Till the foul crimes done in my days of nature
Are burnt and purged away. But that I am forbid
To tell the secrets of my prison house,
I could a tale unfold whose lightest word
Would harrow up thy soul, freeze thy young blood,
Make thy two eyes like stars start from their spheres,
Thy knotted and combinèd locks to part,
And each particular hair to stand on end
Like quills upon the fretful porpentine.
But this eternal blazon must not be
To ears of flesh and blood. List, list, O, list!
If thou didst ever thy dear father love –
Hamlet O God!
Ghost Revenge his foul and most unnatural murder.
Hamlet Murder?
Ghost Murder most foul, as in the best it is,
But this most foul, strange, and unnatural.
Hamlet Haste me to know't, that I, with wings as swift
As meditation or the thoughts of love,
May sweep to my revenge.
Ghost I find thee apt,
And duller shouldst thou be than the fat weed
That roots itself in ease on Lethe wharf,
Wouldst thou not stir in this. Now, Hamlet, hear.
'Tis given out that, sleeping in my orchard,
A serpent stung me. So the whole ear of Denmark
Is by a forgèd process of my death

TIP

It's a play, not a book!
The text of a play is really a script; it is written for the stage and has to be performed, or at least read aloud, to be fully understood. However, a performance involves many aspects (setting, movements, ways of speaking the text) and is always an **interpretation** of the original text.

1 **whither** where
2 **mark me** listen carefully
3 **sulphurous** *schweflig*
3 **tormenting flames** purgatory (see below)
4 **render up** give up
5 **alas** Oh dear
7 **unfold** *here:* tell
7 **bound** *here:* eager
9 **spirit** *here:* ghost
10 **doomed** damned
11 **confined** *here:* forced
11 **fast** *schmachten*
12 **foul crimes** *here:* sins
13 **But that I am forbid** If I wasn't forbidden
14 **prison house** *here:* Purgatory, a place in which the souls of the dead suffer for their sins before entering heaven
16 **harrow up** frighten
20 **quills** *here: Stacheln*
20 **porpentine** porcupine *(Stachelschwein)*
21 **blazon** list, catalogue
22 **list** hear, listen
29 **haste me to know't** tell me quickly
31 **sweep** rush
31 **apt** suitable
33 **Lethe wharf** the edge of the river of forgetfulness in Greek mythology

Rankly abused. But know, thou noble youth
The serpent that did sting thy father's life
Now wears his crown.
40 **Hamlet** O my prophetic soul!
My uncle?
Ghost Ay, that incestuous, that adulterate beast,
With witchcraft of his wit, with traitorous gifts –
O wicked wit and gifts, that have the power
45 So to seduce! – won to his shameful lust
The will of my most seeming-virtuous Queen. [...]

From: Shakespeare, *Hamlet*, Act I, Scene 5

40 **prophetic** able to see into the future (Hamlet has already suspected his father's death was unnatural)
42 **incestuous** marrying one's sister-in-law was considered incest
45 **seduce** *verführen*
46 **seeming-virtuous** virtuous only in appearance

Example task: Analyse Hamlet's reactions to the ghost during this scene.

Step 1 Start with scenic reading

1 COMPREHENSION

a) Read the task. Then read the extract silently. State the gist of the scene, i.e. what it is about.

b) Pair up and read the characters' lines aloud. Try out ways of showing their emotional state with your voice (speed, volume, emphasis).

TIP

Iambic pentameter ('blank verse')
The most frequent metre (rhythm type) in Shakespeare's plays is **iambic pentameter**. An 'iamb' is an unstressed syllable followed by a stressed one ("de-**dum**"). 'Pentameter', the 'metre of five', means there are five iambs in every line.
Exceptions to regular blank verse – shorter lines, different stresses or pauses – may be a sign of something important for the scene, e.g. the speakers' social status, the important words in a speech or strong emotions. You may quote exceptions as evidence in your analysis.
A full line can be shared by two or more characters, e.g. to agree, disagree or impatiently interrupt. This quick change speeds up the pace of the speech. A pause after a single-word line intensifies that word.

Step 2 Understand by acting out

2 ANALYSIS

a) Take up positions you think the two characters would use. Read the lines to each other, moving appropriately. Describe their relationship.

b) Compare what you noticed about the scene while acting it out, e.g.
- Which character dominates in the scene?
- How are Hamlet's reactions being influenced?
- How do they interact with each other?
- At which points does Hamlet understand who the ghost is and what he wants?
- At which points is Hamlet surprised? How does he react? Do his emotions change?

Step 3 Discuss important passages

3 ANALYSIS

a) Discuss how important passages such as l. 40 should be spoken.

b) Analyse the metre in ll. 21–28 and explain how breaks and changes in metre help to show the characters' emotions.

c) Note differences between other pairs' use of actions and emotions and your interpretation. Discuss what clues in the text made you feel the ideas were right. Which were the same/different? Why? → ● 6

Step 4 Prepare your analysis

4 ANALYSIS

a) Read the task again and note down a list of key words for each of Hamlet's reactions.

b) Note the lines you need to quote to 'prove' your interpretation of each reaction.

c) Write the introduction. → S6.2, 12.1

Step 5 Write your analysis

5 ANALYSIS A good quoting paragraph has at least three sentences; its pattern is TQE. T, the 'mini-thesis', is a statement that addresses your task. Q, a quote, supports your point. E, the explanation, is where you interpret the text.
Example: Hamlet is shocked. This is evident when he says "O God!" (l. 24). Calling on God shows he is lost for words and needs help.

a) Use your outline to write your paragraphs.

b) Write your conclusion. Include how you think the plot will continue. → S6.2 → ● 7

A Exploring love and violence

A Midsummer Night's Dream – love and duty

A13 **1 COMPREHENSION**

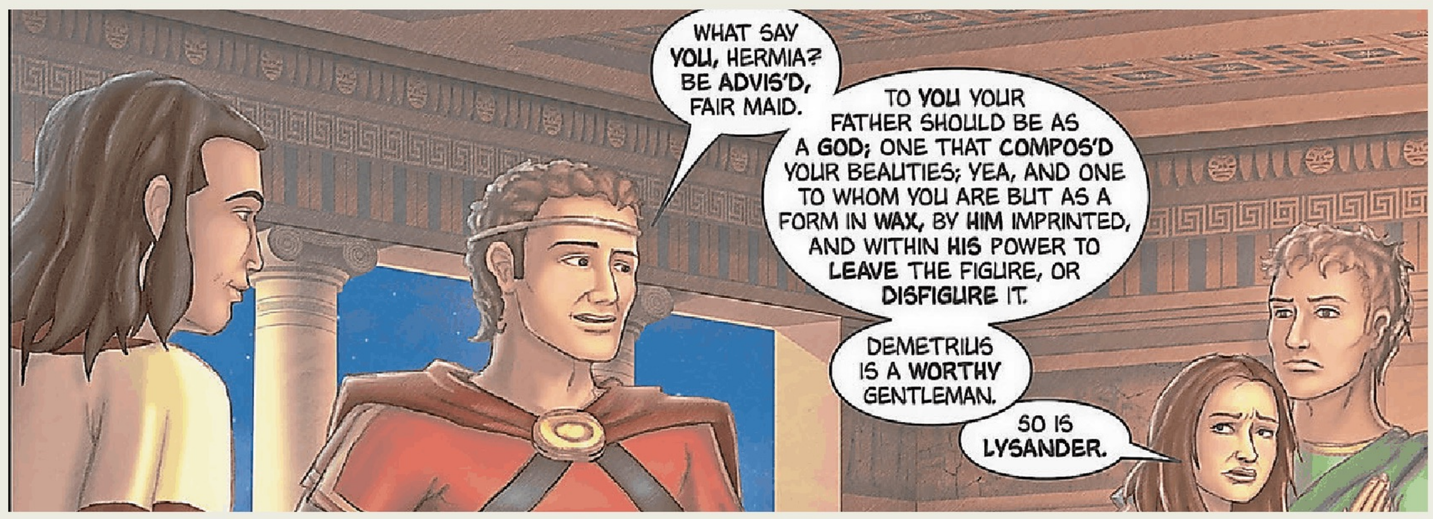
a) Read this extract from a graphic novel interpretation of the opening scene of Shakespeare's play in which Egeus has come to complain to Theseus, the Duke of Athens, about his own daughter Hermia, who has fallen in love with Lysander, a young man from Athens. Note how and why the scene seems to change in the second panel.

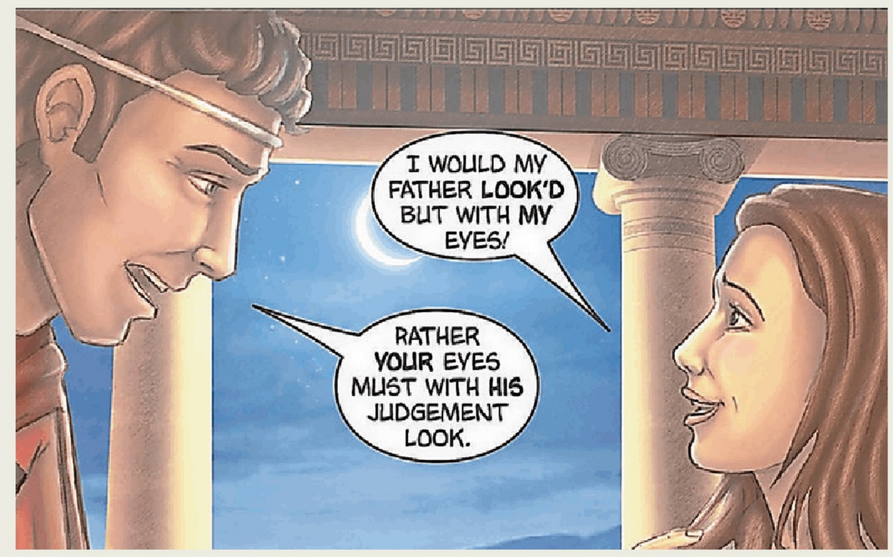
b) Point out how Lysander has manipulated Hermia according to her father. What does Egeus want her to do instead?

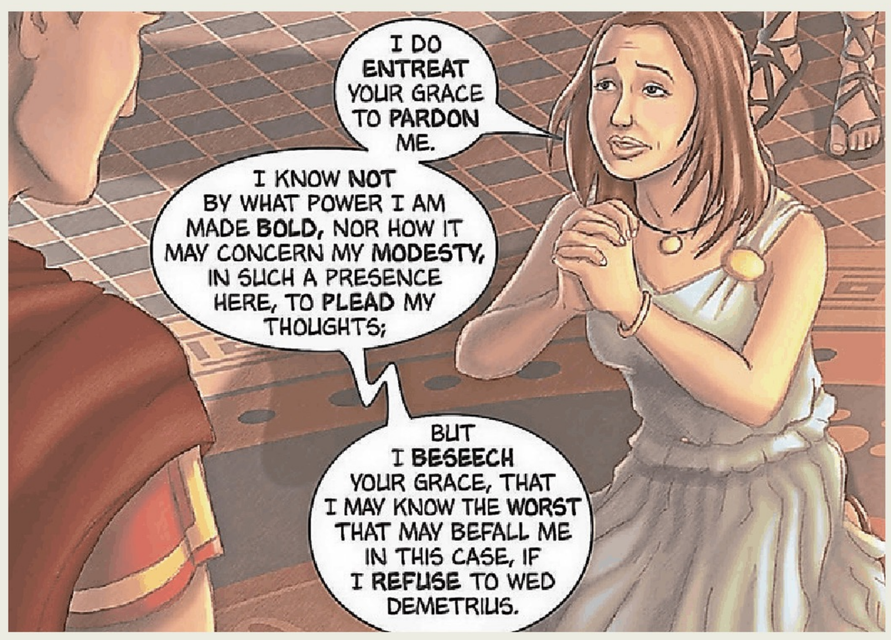
Panel 1
love-tokens symbols of love

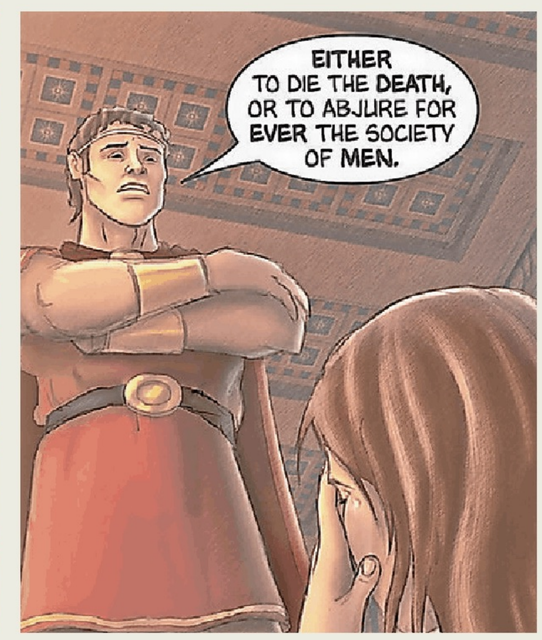
Panel 2
feigning full of lies, *here also:* soft
gawds jewellery
conceits little presents
knacks *Schnickschnack*
nosegays flowers
sweetmeats sweets
prevailment the power to persuade
unharden'd easily influenced, naive
cunning *List*
to filch to steal

Panel 3
to dispose of sth/sb to get rid of sb/sth









From: J. McDonald, J. Cardy and K. Nicholson, *Shakespeare, A Midsummer Night's Dream: The Graphic Novel*, 2011

Panel 4
compos'd *gezeugt, erzeugt*

Panel 5
wanting lacking

Panel 7
to beseech to urgently ask

Panel 8
to abjure to give up

2 ANALYSIS

A 14 **a)** Examine in three groups how 1. the status, 2. the moods or 3. the relationships of Hermia, Lysander and Demetrius, Egeus as a father and Theseus as head of state are shown, both visually and by their language. Share your results. → ○ 8

b) Act out the scene using only the text. Experiment with gestures, moods or actions in your interpretation. How can this text be presented differently? → ● 9

TIP

Graphic novel artists' decisions
Artists make choices, e.g. on setting, focus, posture, gesture, colour, perspective, costume, the position/content of panels and speech bubbles, moments to show or leave out – similar in many ways to directors' choices for films.

3 EVALUATION "To you your father should be as a god": Is this love or violence? Discuss whether the duties and responsibilities that Egeus and Theseus believe the parent-child relationship demands are acceptable and whether there are any parallels today.

4 CREATIVE TASK First act out, then draw the next panel for Hermia's reply to Theseus' decision: "So will I grow, so live, so die, my lord, / Ere I will yield my virgin patent up / Unto his lordship whose unwished yoke / My soul consents not to give sovereignty."

[2] **ere** [eər] before
[2] **patent** [ˈpeɪtənt] status
[3] **yoke** [jəʊk] *here: Unterdrückung, Unterjochung*

A 15

A Midsummer Night's Dream – love in a twist

5 COMPREHENSION

a) We already know Demetrius wishes to marry Hermia. Helena, in love with Demetrius, meets Hermia and Lysander. Make notes on each character, their feelings and language. → S11.2

b) Choose two groups of three to practise and perform this extract in class, using gestures and emotion and facing each addressee. (The last part is a 'soliloquy', i.e. Helena is talking to herself – and the audience).

c) Sum up the problem, the proposed solution and the dilemma that remains.

Helena O, teach me how you look, and with what art
You sway the motion of Demetrius' heart.
Hermia I frown upon him, yet he loves me still.
Helena O that your frowns would teach my smiles such skill!
Hermia I give him curses, yet he gives me love.
Helena O that my prayers could such affection move!
Hermia The more I hate, the more he follows me.
Helena The more I love, the more he hateth me.
Hermia His folly, Helena, is no fault of mine.
Helena None but your beauty. Would that fault were mine!
Hermia Take comfort: he no more shall see my face;
Lysander and me will fly this place.
Before the time I did Lysander see,
Seemed Athens as a paradise to me.
O then, what graces in my love do dwell,
That he hath turned a heaven unto a hell?
Lysander Helen, to you our minds we will unfold:
Tomorrow night, when Phoebe doth behold
Her silver visage in the watery glass,
Decking with liquid pearl the bladed grass
(A time that lovers' flight does still conceal),
Through Athens' gates have we devised to steal. […]
Exit Hermia and Lysander
Helena How happy some o'er other some can be!
Through Athens I am thought as fair as she.
But what of that? Demetrius thinks not so;
He will not know what all but he do know.
And as he errs, doting on Hermia's eyes,
So I, admiring of his qualities.
Things base and vile, holding no quantity,
Love can transpose to form and dignity.
Love looks not with the eyes, but with the mind,
And therefore is winged Cupid painted blind.

From: Shakespeare, *A Midsummer Night's Dream*, Act I, Scene 1

2 **to sway** to move, influence
3 **to frown upon** to disapprove of
4 **frowns** doubts, skepticism
9 **folly** stupidity, ignorance
15 **to dwell** to exist
18 **Phoebe** ['fi:bɪ] goddess of the moon
20 **liquid pearl** dew
21 **to conceal** to hide
22 **devised** planned
27 **doting** *schwärmend*
28 **So I** *here:* So do I
28 **admiring of his qualities** admiring his qualities
29 **base and vile** *niedrig und gemein*
30 **to transpose** to change, to lift

6 LANGUAGE

a) Illustrate Shakespeare's use of opposites and paradox. What are the effects? → ○10

b) Explain how love, the subject of the scene, is reflected in the choice of rhymes.

7 EVALUATION

a) Discuss to what extent the situation is realistic – even today. → S23

b) This play is a comedy; it ends well. Invent and outline a plot twist to solve the problem. You may use love potions or supernatural beings – Shakespeare did!

A 16

Romeo and Juliet – love at first sight

In this famous tragedy, Romeo, the son and heir of the Montague family, has been persuaded by his friends to sneak his way into a masked ball organised by the Capulets, his family's sworn enemies, as a prank to distract him from his lovesickness for a girl called Rosalind. Here he sees Juliet, Capulet's only child, for the first time. While he is observing Juliet, Romeo, in turn, is being observed by Juliet's cousin Tybalt, who suspects that this masked man is Romeo Montague.

Romeo *[To a Servingman]* What lady's that which doth enrich the hand
Of yonder knight?
Servingman I know not, sir.
Romeo O, she doth teach the torches to burn bright!
It seems she hangs upon the cheek of night
As a rich jewel in an Ethiop's ear,
Beauty too rich for use, for earth too dear.
So shows a snowy dove trooping with crows
As yonder lady over her fellows shows.
The measure done, I'll watch her place of stand
And, touching hers, make blessed my rude hand.
Did my heart love till now? Forswear it, sight,
For I ne'er saw true beauty till this night.
Tybalt This by his voice should be a Montague.
Fetch me my rapier, boy. *[Exit Page]*
What dares the slave
Come hither, covered with an antic face,
To fleer and scorn at our solemnity?
Now by the stock and honour of my kin,
To strike him dead I hold it not a sin.
Capulet Why, how now, kinsman, wherefore storm you so?
Tybalt Uncle, this is a Montague, our foe:
A villain that is hither come in spite
To scorn at our solemnity this night.
Capulet Young Romeo is it?
Tybalt 'Tis he, that villain Romeo.
Capulet Content thee, gentle coz, let him alone,
'A bears him like a portly gentleman
And, to say truth, Verona brags of him
To be a virtuous and well-governed youth.
I would not for the wealth of all this town
Here in my house do him disparagement.
Therefore, be patient, take no note of him.
It is my will, the which if thou respect,
Show a fair presence, and put off these frowns,
An ill-beseeming semblance for a feast. [...]
Romeo *[To Juliet]* If I profane with my unworthiest hand
This holy shrine, the gentle sin is this,
My lips, two blushing pilgrims, ready stand
To smooth that rough touch with a tender kiss.
Juliet Good pilgrim, you do wrong your hand too much,
Which mannerly devotion shows in this,
For saints have hands that pilgrims' hands do touch,
And palm to palm is holy palmers' kiss.
Romeo Have not saints lips and holy palmers too?

5 **Ethiop** African
7 **shows** *here:* can be seen in contrast to sth
9 **the measure done** the dance being over
11 **to forswear** to give up (his love for Rosalind)
14 **rapier** a thin, sharp sword
15 **antic** comical
16 **to fleer** to mock
17 **stock and honour** respectable background
21 **in spite** with a hateful attitude
22 **solemnity** festivity
24 **coz** *here:* relative
25 **portly** *würdevoll*
29 **disparagement** harm
33 **ill-beseeming semblance** unfitting behaviour
34 **profane** *entweihen*
35 **holy shrine** a place of religious worship, *here:* Juliet's hand
36 **pilgrim** *Pilger*
37 **rough touch** Romeo's "rude hand" mentioned before
39 **devotion** *here:* religious affection
41 **holy palmer** another word for pilgrim

45 **to grant** (a wish) to allow or permit sth
45 **lest sth ...** so that sth will not ...

Juliet Ay, pilgrim, lips that they must use in prayer.
Romeo O then, dear saint, let lips do what hands do –
45 They pray; grant thou, lest faith turn to despair.
Juliet Saints do not move, though grant for prayers' sake.
Romeo Then move not while my prayer's effect I take. *[Kisses her]*

From: Shakespeare, *Romeo and Juliet*, Act I, Scene 5

1 COMPREHENSION

a) Act out lines 1–12, then stop and describe the effect Juliet has on Romeo before he talks to her.

b) Read and/or act out the rest of the extract. Then, in pairs, make a freeze frame for each of the character combinations in this scene. Take a photo of each frame and add thought bubbles or speech bubbles in modern English for each pair of characters to make your own 'graphic novel' page.

2 ANALYSIS Examine how and speculate on why Shakespeare combines the beginnings of both violence and love in this scene.

3 LANGUAGE Comment on what the religious imagery used in the dialogue between Romeo and Juliet tells us about them both – and how their arguments lead to their first kiss. → ●11

4 CREATIVE TASK Shorten the scene to its core plot elements by preparing and acting out a ten-line version of it. Comment on what is gained or lost by doing this.

5 EVALUATION → S6.2, S7

a) Interpret how Romeo's character is presented in this illustration.

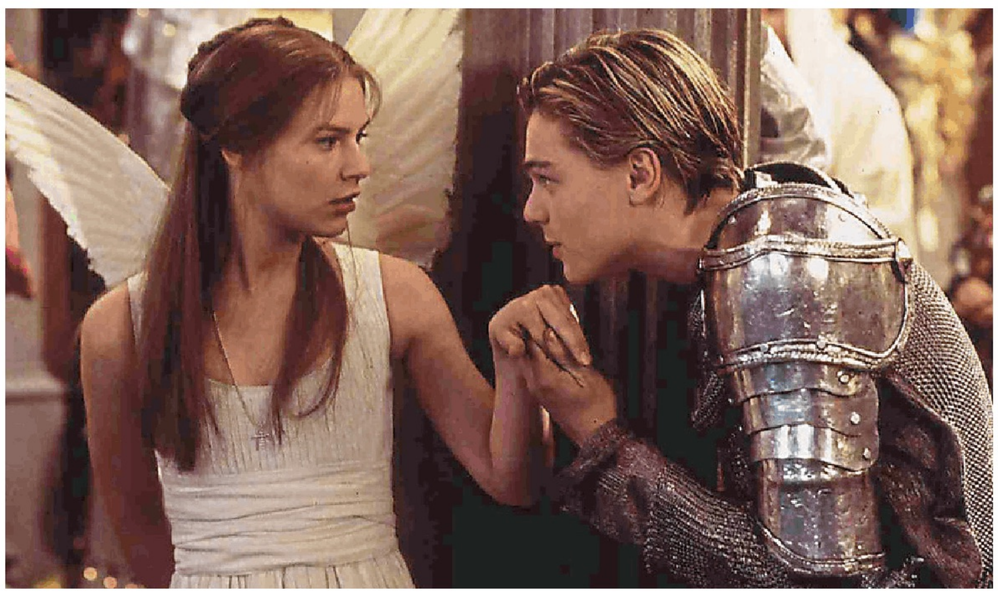
b) How serious is Romeo about this love at first sight, considering that he has just moments ago still been in love with Rosalind? Use evidence from the ball scene to justify your opinion.

c) Write Romeo's farewell letter to his old love Rosalind after his sudden change of heart. → S18

6 VIEWING → S28.1, S28.2

a) If possible, watch and analyse the first meeting between the lovers in Baz Luhrmann's famous 1996 film version of *Romeo and Juliet* (00:24:30–00:31:00). In different groups, focus on the music, costumes, the way the meeting at the end is spoken and the camera movement during their kiss. Share and discuss your results.

b) Using the film still as a starting point, comment on the decisions made by the director on how Shakespeare's scene should be presented. → S14.2



A 17

Romeo and Juliet – loyalty, passion and death

After their first kiss, Romeo and Juliet decide to marry in secret because their families would disagree to the marriage. As a consequence, Romeo's family loyalties have become blurred, as his former enemy Tybalt is now a relative. In this scene, Romeo and his friends Mercutio and Benvolio are out in the streets when they meet Tybalt, who intends to take his revenge on Romeo for gatecrashing the Capulets' masked ball.

Tybalt Well, peace be with you, sir, here comes my man.
Mercutio But I'll be hang'd, sir, if he wear your livery.
Marry, go before to field, he'll be your follower;
Your worship in that sense may call him a man.
Tybalt Romeo, the love I bear thee can afford
No better term than this: thou art a villain.
Romeo Tybalt, the reason that I have to love thee
Doth much excuse the appertaining rage
To such a greeting. Villain I am none;
Therefore farewell, I see thou knowest me not.
Tybalt Boy, this shall not excuse the injuries
That thou hast done me, therefore turn and draw.
Mercutio O calm, dishonourable, vile submission:
Alla stoccata carries it away!
Tybalt, you rat-catcher, will you walk?
Tybalt What wouldst thou have with me?
Mercutio Good King of Cats, nothing but one of your nine lives
that I mean to make bold withal, and as you shall use me
hereafter, dry-beat the rest of the eight. Will you pluck
your sword out of his pilcher by the ears? Make haste, lest
mine be about your ears ere it be out.
Tybalt I am for you. *[Drawing]*
Romeo Gentle Mercutio, put thy rapier up.
Mercutio Come, sir, your 'passado'. *[They fight]*
Romeo Draw, Benvolio, beat down their weapons.
Gentlemen, for shame, forbear this outrage!
Tybalt, Mercutio, the prince expressly hath
Forbid this bandying in Verona streets.
Romeo steps between them
Hold, Tybalt! Good Mercutio!
Tybalt under Romeo's arm thrusts Mercutio in.
[Away Tybalt with his followers] [...]
Mercutio Help me into some house, Benvolio,
Or I shall faint. A plague o' both your houses!
They have made worms' meat of me. I have it,
And soundly too. Your houses! *[Exit with Benvolio]*
Romeo This gentleman, the prince's near ally,
My very friend, has got his mortal hurt
In my behalf; my reputation stain' d
With Tybalt's slander – Tybalt, that an hour
Hath been my cousin. O sweet Juliet,
Thy beauty hath made me effeminate,
And in my temper soften'd valour's steel! *[Enter Benvolio]*

2 **livery** (ironic) a uniform in the colours of the family one serves
3 **Marry, go before to field** Well, if you start a fight
4 **your worship** (ironic) polite address like "your highness"
8 **appertaining rage** appropriate angry response
12 **to draw** to take out one's sword
14 **alla stoccata** *(wie beim Fechten)* a sword move, thrusting forwards and fast
18 **to make bold withal** to boldly take
19 **to dry-beat** to beat out
20 **pilcher** the sheath holding the sword
24 your '**passado**' your sword move
39 **effeminate** like a woman
40 **valour's steel** the strength of courage

Benvolio O Romeo, Romeo, brave Mercutio is dead.
That gallant spirit hath aspir'd the clouds,
Which too untimely here did scorn the earth.
Romeo This day's black fate on more days doth depend,
This but begins the woe others must end. *[Enter Tybalt]*
Benvolio Here comes the furious Tybalt back again.
Romeo Again, in triumph, and Mercutio slain?
Away to heaven respective lenity,
And fire-ey'd fury be my conduct now!
Now, Tybalt, take the 'villain' back again
That late thou gav'st me, for Mercutio's soul
Is but a little way above our heads,
Staying for thine to keep him company:
Either thou, or I, or both must go with him.
Tybalt Thou wretched boy, that didst consort him here,
Shalt with him hence.
Romeo This shall determine that. *They fight. Tybalt falls.*
Benvolio Romeo, away, be gone,
The citizens are up, and Tybalt slain!
Stand not amaz'd. The Prince will doom thee death
If thou art taken. Hence, be gone, away!
Romeo O, I am fortune's fool.
Benvolio Why dost thou stay? *Exit Romeo.*

From: Shakespeare, *Romeo and Juliet*, Act III, Scene 1

42 **aspir'd** risen up to
45 **woe** misery, misfortune
47 **to slay** (*past tense:* slain) to kill
48 **respective lenity** consideration for each other
55 **to consort** to accompany
60 **hence** away from here

7 COMPREHENSION

a) Sum up the plot of the extract in your own words. → S13

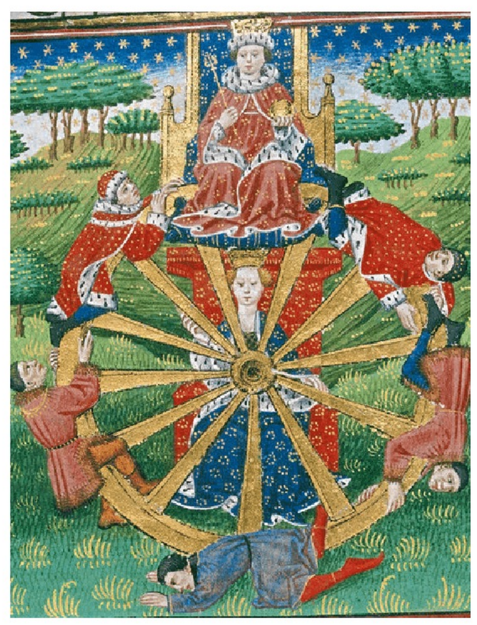
b) The essence of drama is not just the words, but equally – or even more importantly – the action. In groups of four, act out the text without sound. Note the emotions felt and shown. Then repeat, this time combining the words with these emotions.

8 ANALYSIS

a) Analyse the development of Romeo's state of mind in the scene. → ○ 12

b) Both Tybalt and Mercutio want to start a fight, but Tybalt's target is Romeo. Illustrate how Mercutio uses imagery to provoke Tybalt's reaction. → S10

9 LANGUAGE Parts of this extract have breaks in the metre; one is written in prose (not rhyme). Find them (e.g. by reading the text aloud or listening to the recording) and use this evidence to explain how they help to show the atmosphere in the scene.



The wheel of fortune

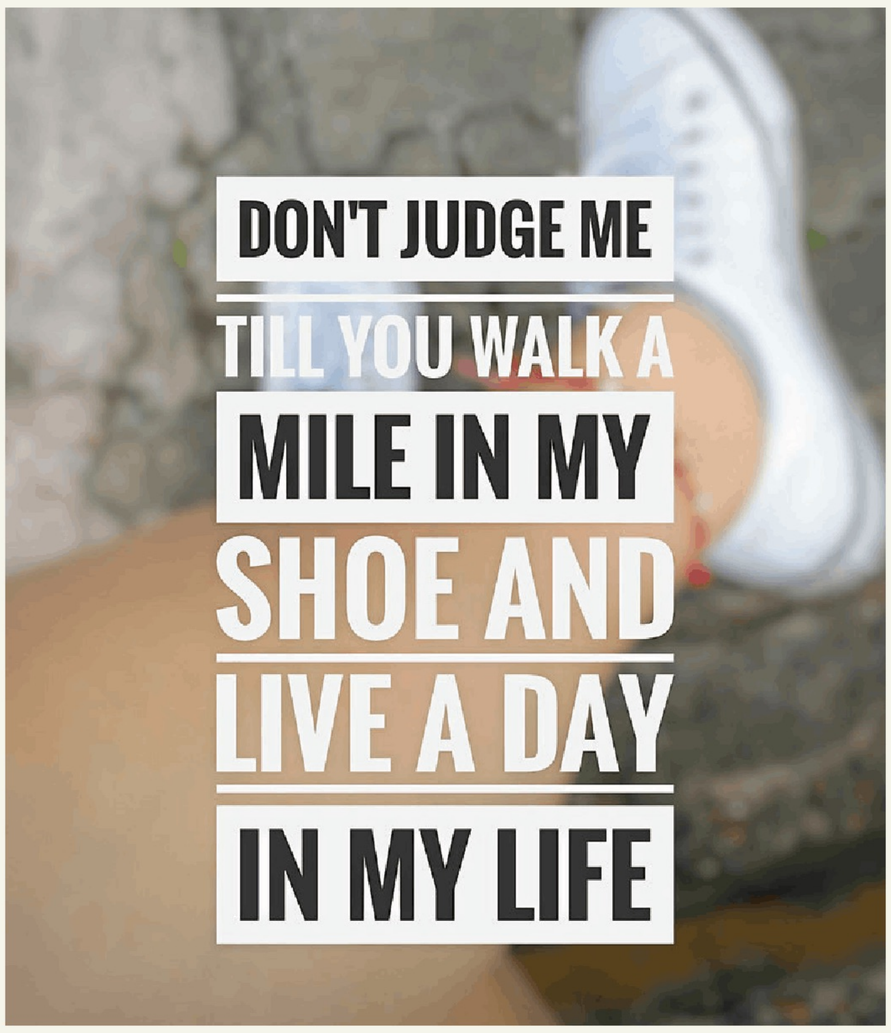
10 RESEARCH Explain why Romeo calls himself "fortune's fool" (l. 61) by researching the wheel of fortune/Fortuna online.

MK

11 CREATIVE TASK "The Prince will doom thee death/If thou art taken." (ll. 59–60) Write three or four arguments Romeo could use in his own defence when he is charged with murdering Tybalt. Remember that he cannot admit that he is married to Juliet! Then act out a jury meeting on whether the Prince of Verona should punish Romeo. → S18 → ● 13

12 EVALUATION Shakespeare explored the consequences of emotions and interactions in dramatic circumstances. Assess whether this scene could be used as a critique of violence. → S14.1

Empathy



Empathy is about being able to recognise and share another person's emotions. It is important not to confuse it with sympathy, which is the feeling of sorrow or pity for someone else's problems or hardships. Empathy is about putting yourself in another person's shoes so that you see the world from their perspective, understand and share their feelings. It's trying to answer the question "Why did they do what they did?".

1 AWARENESS

a) The photograph shows "A Mile in My Shoes", a travelling exhibit conceived by Clare Patey for the Empathy Museum, in the form of a giant shoebox. One version in London, for example, brought together shoes and audio stories shared by refugees and migrants who have made London their home.
Visitors are invited to try on a pair of shoes inside the giant shoebox and then walk a mile in them, while listening to the person's story. They literally put themselves in someone else's shoes.
Do you think this activity would be more effective than just reading their stories? Discuss with a partner. → S23.1

b) Do some research on the exhibit in London and/or find out more about the project and the people whose stories are told in each different place. Whose shoes (story) would you like to wear (hear)? Why? → S31

2 SPEAKING

a) Literature and empathy: Reading fiction is said to make us better people because it can make us more empathetic. Research has shown that the more fiction people read, the better their emotion recognition skills become. They can recognise emotions better than non-readers simply by looking into people's eyes. Why do you think this is? Make notes.

D1 b) It's now your turn to step into someone else's shoes. Choose a character from a Shakespeare play you all know. (It helps if you have already watched a performance or a film version of the play). Don't tell anyone which character you have chosen. Think about how this character might behave in a situation in which they have to make small talk.

c) In groups, imagine you are at a party where you don't know the other guests. Without telling anyone who you are, make small talk for five minutes while behaving in character. (You don't have to speak in Shakespearean English!) At the end, try to guess which person is which character based on how they behaved.

3 CREATIVE TASK Practising empathy: In groups, choose either a Shakespeare character you all know well or another literary or historic figure everyone is familiar with. Think about what kind of job they would be good at doing today, based on what kind of personality the character has. Also consider the following questions:

- What are their strengths and weaknesses?
- Are they a team player?
- Are they ambitious?
- What is their contribution towards society?

Share your group's thoughts and suggestions with the rest of the class, explaining why you think they would be doing this job.

B The power of words

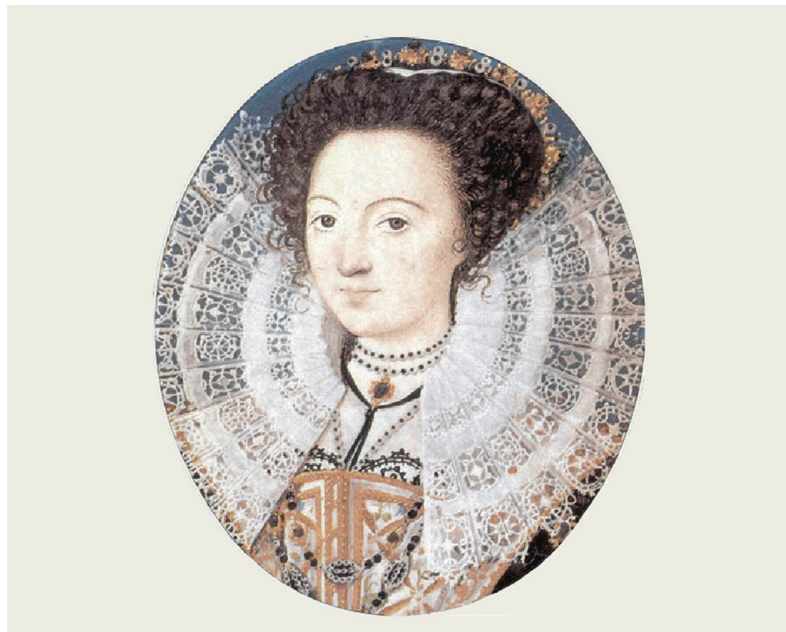
Henry Wriothesley ['rɪzlɪ], Earl of Southampton, Shakespeare's patron

FACT FILE

Shakespeare's sonnets – beauty, love and influence

Shakespeare wrote poetry in addition to his plays. While playwriting was not so well-respected, the writing of fine poetry certainly was, and it earned Shakespeare the patronage of at least one aristocrat: Henry Wriothesley, the Earl of Southampton. This was important because being a writer was a job which did not pay very well – the theatre companies owned Shakespeare's plays and they tried to keep these valuable assets safe from competing theatres by not letting them be printed. So an aristocrat's sponsorship could give Shakespeare financial support, protection and a better reputation. Additionally, Shakespeare could write poetry 'in lockdown', during outbreaks of the plague, when the playhouses were closed.

The sonnets were the type of poetry that Shakespeare wrote most, a form of love poem originally from 14th century Italy. His set of 154 sonnets was printed in 1609. They tell a story in which a young man seems to be expressing his love to both a young man (Sonnets 1–126) and to a mysterious 'Dark Lady' (Sonnets 127–154). What makes Shakespeare's sonnets so interesting is that they are more than love poems. They also have something to say about the power of poetry to convey emotions and make them last.



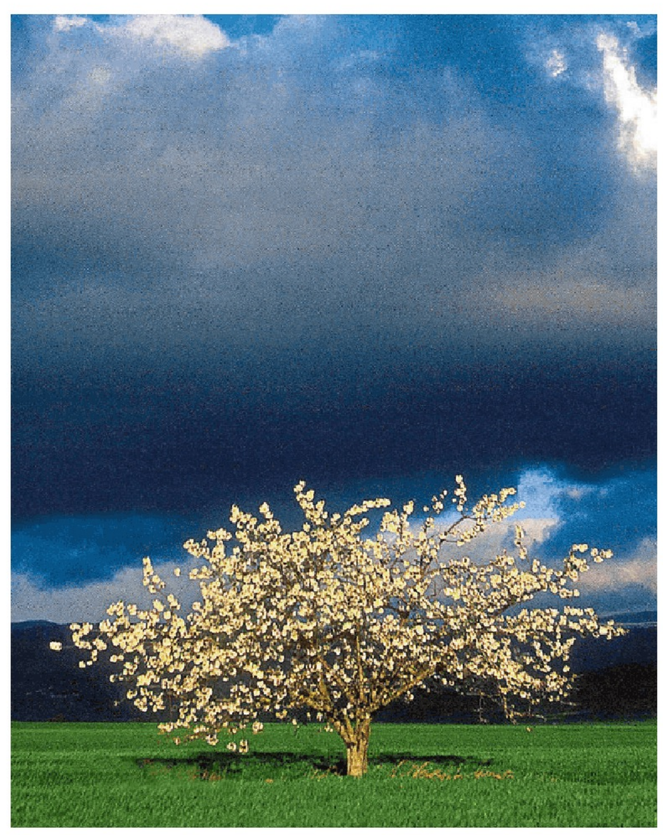
The **English or Shakespearean sonnet** consists of fourteen lines: three quatrains (four-line sets, each with a different cross rhyme (ABAB, CDCD, EFEF) and a rhyming couplet at the end, i.e. two lines that rhyme (GG). The metre of the sonnets, like in most of the lines in Shakespeare's plays, is iambic pentameter.

A18

Sonnet 18

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date;
5 Sometime too hot the eye of heaven shines,
And often is his gold complexion dimmed;
And every fair from fair sometimes declines,
By chance or nature's changing course untrimmed:
But thy eternal summer shall not fade,
10 Nor lose possession of that fair thou ow'st,
Nor shall Death brag thou wand'rest in his shade,
When in eternal lines to time thou grow'st.
So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.

Shakespeare, "Sonnet 18", first published in 1609



2 **temperate** mild
3 **buds** blossoms
4 **lease** *Frist*
6 **complexion** face, colour of skin
8 **untrimmed** undecorated (beauty taken away)
9 **eternal** never-ending
10 **that fair thou ow'st** the beauty you own
11 **to brag** to boast

1 COMPREHENSION

a) Stand in a circle with one person in the middle, reading the sonnet aloud. The others, not looking at the text, individually echo words and phrases that seem important. Agree on key words or phrases that summarise the sonnet.

b) Outline how the speaker (the 'persona') answers the initial question.

2 **ANALYSIS** Analyse the function of nature and nature imagery for the speaker's argument. → ○14 → ●15

3 **EVALUATION** Comment on the power of poetry according to the speaker. → ●16

Sonnet 116

A 19 **4** **LISTENING** Listen to the presentation of Sonnet 116 and describe the atmosphere created by the speaker.

Let me not to the marriage of true minds
Admit impediments; love is not love
Which alters when it alteration finds,
Or bends with the remover to remove.
5 O no, it is an ever-fixed mark
That looks on tempests and is never shaken;
It is the star to every wandering bark,
Whose worth's unknown, although his height be taken.
Love's not Time's fool, though rosy lips and cheeks
10 Within his bending sickle's compass come;
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
If this be error and upon me proved,
I never writ, nor no man ever loved.

Shakespeare, "Sonnet 116", first published in 1609

2 **impediment** obstacle
4 **bends with the remover to remove** changes when the loved one changes
5 **mark** lighthouse
7 **star** *here:* a star needed for navigation, *Polarstern*
7 **bark** *here:* boat
8 **to be taken** to be measured
10 **within his bending sickle's compass** within range of Time's sickle (a long reaping knife, the symbol of death)
12 **bears it out** lasts
12 **edge of doom** end of time
14 **never writ** have never written

5 **COMPREHENSION**
a) Outline the sonnet's argument by making a list of what love is and what it is not.
b) Rewrite the poem's definition of love in contemporary, plain English.

6 **ANALYSIS**
a) Analyse the images and stylistic devices that the poem uses to define true love. → S10
b) Analyse the speaker's view on love and art.
c) (for advanced-level students) Go back to Romeo and Juliet's first conversation in Part A. It is in the form of a sonnet. Examine how Shakespeare uses the genre to suggest true love at first sight.

7 **CREATIVE TASK** Write your own sonnet or find a modern sonnet and recite it in class. → S18

Macbeth today

8 VIEWING

MK a) Find and watch the TED-Ed explainer video "Why should you read Macbeth?" by Brendan Pelsue, about the plot and other aspects of Shakespeare's *Macbeth*.

b) Relate the pictures to different parts of the plot you remember from the video.

c) Discuss with a partner what would interest you if you read or watched this play.

Kathryn Hunter and Frances McDormand in a version directed by Joel Coen, 2021

Christian Friedel in the State Theatre, Dresden in 2022

9 MEDIATION

A 20–21 a) With a partner, listen to both listening texts. First take notes and compare what you heard with your partner.

b) Decide in pairs which of the two listening texts each partner will work on. Listen again individually. Make notes on the following aspects, with examples from what you have heard in 'your' text:
- in what kinds of ways Shakespeare is presented today
- the name and performance type of the Shakespeare play in focus
- what is special or unusual about this particular performance of Shakespeare
- the reaction of audiences and critics to the performance
- how popular Shakespeare is today

c) An American friend on an exchange trip to your school writes this message on their blog about the trip, after finding out that Shakespeare is a topic in your English course: "Shakespeare? Old, boring. Incomprehensible. Why bother making yet another movie, staging yet another play, or even teaching it in German high schools? English writers from centuries ago can't teach us anything today!"
Collaboratively, write a persuasive rebuttal as a blog entry, using aspects and examples you have both collected from listening to the two texts. → S5, S14.2, S25 → ○ 17

10 EVALUATION Use your background knowledge about Shakespeare to write a short essay commenting on how Shakespeare's works have influenced the world, concluding with whether and why they are still relevant today.
→ S14.1

Shakespeare and politics

1 BEFORE YOU START

a) Describe the photos and explain what the protesters might mean by 'tyranny'. → S27.1

b) Read the text. Sum up the author's views on Shakespeare and tyranny.

From the early 1590s, at the beginning of his career, all the way through to its end, Shakespeare grappled again and again with a deeply unsettling question: how is it possible for a whole country to fall into the hands of a tyrant?

"A king rules over willing subjects," wrote the influential sixteenth-century Scottish scholar George Buchanan, "a tyrant over unwilling." The institutions of a free society are designed to ward off those who would govern, as Buchanan put it, "not for their country but for themselves, who take account not of the public interest but of their own pleasure." Under what circumstances, Shakespeare asked himself, do such cherished institutions, seemingly deep-rooted and impregnable, suddenly prove fragile? Why do large numbers of people knowingly accept being lied to? How does a figure like Richard III or Macbeth ascend to the throne?

Such a disaster, Shakespeare suggested, could not happen without widespread complicity. His plays probe the psychological mechanisms that lead a nation to abandon its ideals and even its self-interest. Why would anyone, he asked himself, be drawn to a leader manifestly unsuited to govern, someone dangerously impulsive or viciously conniving or indifferent to the truth? Why, in some circumstances, does evidence of mendacity, crudeness, or cruelty serve not as a fatal disadvantage but as an allure, attracting ardent followers? Why do otherwise proud and self-respecting people submit to the sheer effrontery of the tyrant, his sense that he can get away with saying and doing anything he likes, his spectacular indecency?

Shakespeare repeatedly depicted the tragic cost of this submission – the moral corruption, the massive waste of treasure, the loss of life – and the desperate, painful, heroic measures required to return a damaged nation to some modicum of health. Is there, the plays ask, any way to stop the slide towards lawless and arbitrary rule before it is too late, any effective means to prevent the civil catastrophe that tyranny invariably provokes?

The playwright was not accusing England's current ruler, Elizabeth I, of being a tyrant. Quite apart from whatever Shakespeare privately thought, it would have been suicidal to float such a suggestion onstage. Dating back to 1534, during the reign of the queen's father, Henry VIII, legal statutes made it treason to refer to the ruler as a tyrant. The penalty for such a crime was death.

There was no freedom of expression in Shakespeare's England, on the stage or anywhere else. [...] As with modern totalitarian regimes, people developed techniques for speaking in code, addressing at one or two removes what most mattered to them. But it was not only caution that motivated Shakespeare's penchant for displacement. He seems to have grasped that he thought more clearly about the issues that preoccupied his world when he confronted them not directly but from an oblique angle. His plays suggest that he could best acknowledge truth – to possess it fully and not perish of it – through the artifice of fiction or historical distance. Hence the

2 **to grapple** to deal with
2 **unsettling** uncomfortable
6 **to ward off** to defend against
9 **impregnable** solid, stable
11 **to ascend to the throne** to become king or queen
13 **complicity** *Komplizenschaft*
15 **manifestly** obviously
16 **conniving** *intrigant*
17 **mendacity** lies
18 **allure** something attractive
19 **effrontery** shamelessness
21 **to depict** to portray
23 **modicum** a small degree
29 **to float** *here:* to make
30 **treason** *Hochverrat*
34 **at one or two removes** on a deeper level
35 **penchant** a liking for
35 **displacement** historical distance
37 **oblique** hidden, indirect

fascination he found in the legendary Roman leader Caius Martius Coriolanus or in the historical Julius Caesar; hence the appeal of such figures from the English and Scottish chronicles as York, Jack Cade, Lear, and, above all, the quintessential tyrants Richard III and Macbeth. [...]

Shakespeare's popular success suggests that many of his contemporaries felt the same thing. Liberated from the surrounding circumstances and liberated, too, from the endlessly repeated clichés about patriotism and obedience, his writing could be ruthlessly honest. The playwright remained very much part of his place and time, but he was not their mere creature. Things that had been maddeningly unclear came into sharper focus, and he did not remain silent about what he perceived.

From: Stephen Greenblatt, *Tyrant: Shakespeare on Politics*, 2018

2 ANALYSIS

a) Compare Greenblatt's image of tyranny to the one displayed in the photos.

b) Explain what Greenblatt means by writing from an "oblique angle".

A22 c) In this extract, Macbeth, who has become the King of Scotland after murdering the previous king, hears of the death of his wife, Lady Macbeth. Witches have foretold that if the Birnam forest moved towards his castle, Macbeth would be in danger. Relate Macbeth's reactions (to both Seyton's and the messenger's news) to Greenblatt's text.

Seyton The Queen, my lord, is dead.
Macbeth She should have died hereafter; [...] Out, out, brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more. It is a tale
Told by an idiot, full of sound and fury
Signifying nothing. *Enter a messenger.*
Thou com'st to use thy tongue; thy story quickly!
Messenger Gracious my lord,
I should report that which I say I saw,
But know not how to do't.
Macbeth Well, say, sir.
Messenger As I did stand my watch upon the hill,
I looked toward Birnam, and anon, methought,
The wood began to move.
Macbeth Liar and slave!
Messenger Let me endure your wrath, if 't be not so.
Within this three mile may you see it coming;
I say a moving grove.
Macbeth If thou speak'st false,
Upon the next tree shalt thou hang alive,
Till famine cling thee. [...]

From: Shakespeare, *Macbeth*, Act V, Scene 5

2 **should have died hereafter** would have died soon anyway
4 **to strut** to show off, to prance about
4 **to fret** to worry
13 **anon** suddenly
15 **to endure sth** to suffer sth bravely
15 **wrath** anger
17 **grove** group of trees
19 **till famine cling thee** until you starve to death

3 EVALUATION

a) Discuss whether you share Greenblatt's idea of the power of literature as a means of political subversion.

b) Write a comment on the contemporary relevance of Shakespeare's plays in an age in which nationalism and political extremism have been an issue. → S14.2 → ○18

4 CREATIVE TASK How could a performance of a Shakespeare play become a political weapon in our time? Choose either this extract from *Macbeth* or a scene from a play you know and discuss ways in which costumes and dress, music, stage design or the cutting of lines could make the scene a critique of contemporary politics. → ●19

Performing a scene from a Shakespeare play

Your task is to perform an extract from *Romeo and Juliet* in front of an audience which does not know the play.

TIP

Saving time
Depending on the time you have to complete this task, you may reduce the text you want to use to a manageable amount (Step 3) or do without props and costumes (Step 4). You may also split into different 'expert groups' for steps 2–5.

STEP 1 Understanding

Read the extract from Act III, Scene 5 carefully and discuss the following points:

1. What is going on in this scene?
2. Half of the group examines how Juliet and her mother are characterised. The other half examines Juliet's father (Capulet) and Romeo. Share and compare results.
3. Describe the relationships between the characters. (Acting it out will help!)
4. Discuss how this extract demonstrates Juliet's tragedy.

STEP 2 Interpreting

Discuss which interpretation of the text your performance should be based on. Think about the following questions:

1. What themes will you focus on in your interpretation? What does this mean for the way characters act and speak on stage?
2. Will your performance be faithful to the atmosphere of Shakespeare's tragedy or do you favour a more modern version, for example? How might a new perspective change how the characters are presented?
3. Choose an appropriate setting. It does not have to be Elizabethan! Be imaginative.

STEP 3 Editing

Before a play can be performed, it needs to become a script. This normally involves cutting the original text. Discuss which parts of the texts are necessary for your interpretation:

1. Will your performance need all characters or could a role be cut from your script (e.g. Romeo)? What effects would that have?
2. Will your shortening of the text capture the meaning of Shakespeare's original or might your cuts lead, for example, to ironic contrasts that give the text a new meaning? What would this meaning be?
3. Add any important stage directions.

STEP 4 Casting, costumes and props

Important aspects of any performance include the roles, costumes and props. In this context, consider the following issues:

1. Who will act out each role? Will one group member perform one role or will you double-cast characters? What effect would that have?
2. Will you use costumes? How could they help to characterise your roles?
3. Which props might be effective for your performance of the extract? Which props may help your audience to understand Shakespeare's unfamiliar language better?

STEP 5 Voice, body and movement

1. How will you use your voice (volume, speed) to underline the emotions shown in the text?
2. How may body posture and movement underline the meaning of the text better?

STEP 6 Practising

Learn your text by heart and practise it in your groups. Once you are satisfied with your performance, rehearse it again. One of you could act as a prompter to whisper forgotten parts of the text to the actors if necessary (*soufflieren*).

STEP 7 Performing

Now enact your scene in front of your classmates and be prepared to respond to questions and feedback as well as to explain your interpretation of the scene afterwards.

Practice pool

Topic 1 Religion, values and norms

1 VISUALS ○ → *Help with Introduction/Task 1a*
These phrases can help you with the tasks:
to be tilting one's head/smiling/laughing/frowning/scowling • to have a masculine/feminine/androgynous/youthful face • to have bushy/full/thin/raised eyebrows • to have deep/fine/little wrinkles • to have (very) short/long/shoulder-length/cropped/straight/frizzy/curly/wavy hair • to have a (long/full/bushy) beard/moustache/goatee/sideburns • to be clean-shaven/unshaved/to show stubble • to be wearing a hat/hijab/headphones/(sun)glasses/earrings/a necklace/piercings/makeup • to be holding a/an …

2 ANALYSIS ● → *More practice after Introduction/Task 3*
Together with a partner, do some research and find further quotes on the nature or value of living together in a society. Discuss which quote – amongst those you have found – is the most relevant and agree on your favourite one.

3 VISUALS ○ → *Help with Introduction/Task 4a*
These words can help you to describe the levels from the hierarchy of needs:
- **Physiological needs:** breathing, food, warmth, water, sleep, sanitation, reproduction
- **Safety needs:** security of body/employment/resources/morality/health/property
- **Love and belonging needs:** friendship, family, (sexual) intimacy
- **Self-esteem needs:** confidence, freedom, achievement, respect of/by others, self-esteem
- **Self-actualisation needs:** creativity, spontaneity, morality, solving problems, lack of prejudice, acceptance of facts

4 VISUALS ○ → *Help with Introduction/Task 4c*
You might find these phrases useful:
to vegetate • to exist • to endure • to pull through • to keep up • to prosper • to thrive

5 BEFORE YOU START ● → *More practice after Texts A/Task 1*
Using a conventional, online or electronic dictionary, collect words and expressions related to the term 'night'.

6 COMPREHENSION ● → *More practice after Texts A/Task 2b*
In the US in the 1920s, a new type of women emerged: the flappers. Unlike women before them, they wore their hair and skirts short, were almost boyish in appearance and showed emancipated behaviour. These 'social butterflies' often shocked people with their disregard of conventions and with what was considered at the time to be scandalous outfits. Find more information on flappers, then relate your findings to Luna's choice of a flapper dress for the prom.

7 RESEARCH ● → *More practice after Texts A/Task 7b*
Discuss possible ways to avoid/defuse/overcome generational conflicts in various areas of contemporary life.

8 BEFORE YOU START ○ → *Help with Texts B/Task 1*
This list of expressions can help you to discuss about your values and hopes:
(to get) on the right/wrong track • to tell right from wrong • on the wrong side of the law • to have a moral compass • to look up to sb for moral guidance • to give/offer sb guidance on sth • to have good/high/strong morals • to instil morals into sb • to possess moral fibre • to give sb hope • to be full of hope for sth • to keep alive the hope • deep/fervent/great hope for sth • sb's hopes and dreams

9 VISUALS ○ → *Help with Texts B/Task 7a*
Useful phrases:
- the cartoon consists of/is divided into …
- in the foreground/centre/background …

- on the left/right …
- at the top/bottom …
- in the top/bottom left-/right-hand corner …
- there is …/you can see …
- the speech/thought bubble/caption reads …
- the drawing is a caricature of …
- the effect of the drawing is … because …
- the message of the cartoon is …
- the cartoonist achieves his/her aim (by/because) …
- the cartoon appeals/does not appeal to me because …
- I (don't) like the cartoon because …

10 CREATIVE TASK ○ → *Help with Texts B/Task 12*
Look for collocations in the text and recycle them in your writing.

11 COMPREHENSION ○ → *Help with Advanced texts B/Task 2b*
Historic milestones in the development of the US as a Christian nation:
- **1620:** Pilgrim Fathers as early settlers
- **1791:** First Amendment to the US Constitution guarantees freedom of religion, separation of state and church (= there is no official state religion, no subject called religious education in public schools, the state does not collect 'church tax')
- **since 1884:** The inaugural oath of office of the US Vice President as well as senators, representatives and other federal employees ends with the phrase "So help me God."
- **1948:** The phrase "under God" is added to the Pledge of Allegiance
- **1956:** The official motto of the US becomes "In God We Trust" and also appears on all American currency

12 EVALUATION ● → *More practice after Advanced texts B/Task 5*
a) Do some research and comment on whether (or not) and if so, to what extent the so-called "Religious Right" has an influence on politics/political parties in the US.
b) Do some research and analyse the election results for various elections (e.g. midterm elections, Presidential elections, gubernatorial elections, state legislative elections) in the so-called "Bible Belt" of the US. Comment on whether (or not) and if so, to what extent there is a correlation between election results and religious beliefs.

13 LANGUAGE ○ → *Help with Advanced texts B/Task 9a*
In the text you can find several stylistic devices, like this example:
Quote: "Our belief is not a belief" (l. 1)
Device: contradiction
Effect: attract readers' attention
Make notes like this one to prepare for your analysis of other devices in the text:
allusion • reference to historic/landmark documents • enumeration • reference to authorities • repetition of the pronoun "we"

14 EVALUATION ○ → *Help with Advanced texts B/Task 10b*
With a partner, collect ten phrases that could be used to contradict the author or counter his arguments.

15 SPEAKING ● → *More practice after Advanced texts B/Task 13*
a) Working with a partner, each of you can pick a (different) passage from one of the two videos and do a spoken mediation of the content for your partner.
b) Identify and discuss the difficulties you encountered.

Topic 2 The media

1 VIEWING ○ → *Help with Introduction/Task 5*
a) As you watch the video, take notes and write down key words regarding media literacy.
b) Use these key words when writing your own statement and ensure that it is one which you can defend based on your own experience.

2 LISTENING ○ → *Help with texts A/Task 9*
Which of these adjectives describe the type of personality that Jack's neighbour created for her online self: witty • sarcastic • curious • friendly • interested • nosy • sharing • selfish • open-minded • good-natured • malicious • inconsiderate

3 LISTENING ● → *More practice after texts A/Task 9*
Jack compares his neighbour's online narrative to a soap opera in which he was cast as a supporting role. What other supporting roles might Jack's neighbour have assigned to people in her life? How do they function in her narrative?

4 ANALYSIS ● → *More practice after Texts B/Task 3*
Smart technology will take over more aspects of our lives – smartphones, smart watches and even smart implants might enhance our perception of the world and our functionality in it. Evaluate this development.

5 SPEAKING ● → *More practice after Texts B/Task 5*
a) Discuss the statement that traditional media like certain TV stations are trusted more than others in times of crisis. What are the risks of reducing the sources of information? Do you believe that they are all trustworthy? Work in groups of four, assign the roles of representatives of public and commercial TV stations, a Facebook and a newsaper journalist.
b) Stage a panel discussion on the issue. A study on cultivation theory has found that our perception of the real world is shaped to a great extent by the world which is presented to us on TV. What are the implications for the power of the media? Discuss.

6 VIEWING ● → *More practice after Texts B/Task 16*
Breaking the ethical guidelines of journalism means breaking the public's trust, which leads to a general mistrust of mainstream media. When this happens, fake news may attract more attention. Think about instances in which fake news reports were taken seriously. Who was believed instead of mainstream media outlets and why? Discuss with a partner:
Can established media win back people's trust after having disregarded the ethics code?

Topic 3 The UK

1 VIEWING ○ → *Help with Introduction/Task 2e*
Think about stereotypes of Germany and Germans. Do these support your view of Germanness or not? Here are some typical associations with Germans:
thrifty • sensible • respect privacy • like structure • follow laws • love beer/football • get up very early • don't ask for help • help others only if asked • talk quietly • direct

2 COMPREHENSION ○ → *Help with Spot on facts/Task 1b*
Follow these steps to organise your talk:
1. Think about what Britishness is today – find descriptive adjectives or phrases.
2. Match these words and phrases with the points on your timeline. (Do you need more or can you leave out points on your timeline?)
3. Decide if you want to organise your talk based on the timeline or on your aspects of Britishness.
4. Make notes that match your order.

3 ANALYSIS ○ → *Help with Abi skills/Task 1*
a) Match these descriptions with the imagery used in the headlines. Can you guess what is meant with each?
when the sun rises to start the new day • don't give up hope (that sth will happen) • now is the right moment to do something • an irrelevant place without power
b) Leavers and Remainers can be told apart by their reaction to Brexit. Which newspapers celebrate Brexit?

4 ANALYSIS ○ → *Help with Abi skills/Task 4*
Find topics in the text that appeal to these hopes and fears:
being dependent on the EU • being able to make own laws • uncontrolled immigration • overturning of election results • being an independent country • more trade options

5 ANALYSIS ○ → *Help with Abi skills/Task 5c*
Examine the use of these stylistic devices:
numbers and facts • ellipses • repetition • enumeration • exaggeration

6 LANGUAGE ○ → *Help with Abi skills/Task 6c*
Swap the typical tabloid expressions from the text with these quality paper style expressions.
the start of • to prevent • to see the outcome of the referendum respected • to begin • to seize

7 SPEAKING ● → *More practice after Abi skills/Task 7*
Freedom of speech, e.g. as it is written in the constitution of the US, allows everyone to express their opinion freely on all available media outlets, regardless of the truth of one's claims. In your group, discuss how this can affect the value of (fake) news and what is believed to be true.

8 ANALYSIS ○ → *Help with Abi skills/Task 9*
a) Scan the first paragraphs for phrases about being onboard a ship. Say what the phrases mean without using imagery and figurative phrases. What does the ending tell you about the author's point of view?
b) Find examples of irony that support the impression that the author is not in favour of Brexit.
c) Look for the following stylistic devices, which are used to emphasise the author's opinion, in the text:
ellipses • rhetorical questions • direct address • enumeration • numbers and facts • imagery • metaphors

9 ANALYSIS ○ → *Help with Texts A/Task 2*
a) The tone of the text can be analysed with the use of stylistic devices like irony and satire. Find examples of irony and satire in the text. Explain why each example is funny or satirical.
b) In the eyes of the author, is being British an easy task? Find an answer to this question, which will be the author's message in your own words.

10 ANALYSIS ● → *More practice after Texts A/Task 2b*
German history has been greatly shaped by our more recent history in the last 100 years. What do you think is part of the German identity? Can one be proud of being German? Write a comment supporting your opinion with historic examples.

11 ANALYSIS ○ → *Help with Texts A/Task 8*
a) Collect words and phrases that describe the houses in The Boltons.
b) What effect do the words and phrases have on you as a reader? Choose the most suitable adjective(s) to illustrate the atmosphere:
cheerful • colossal • commonplace • dangerous • decayed • devastating • drained • empty • energetic • filthy • ghostly • glamorous • gorgeous • grotesque • homely • petty • pleasant • tender • thrilling • repulsive • robust

12 VISUALS ● → *More practice after Advanced texts A/Task 1a*
Assess the strategy and techniques used by the cartoon to have an impact on the reader.

13 EVALUATION ● → *More practice after Advanced texts A/Task 4a*
Alternatively, rank the items according to the overall cost or the probability of their realisation.

14 ANALYSIS ● → *More practice after Advanced texts A/Task 12a*
Leena Farhat comments about learning Welsh and English that "[t]hat sort of bilingualism, people take for granted, but it's very special." Comment on her view of the advantages of bilingualism. In your opinion, is bilingualism special, too, or an everyday phenomenon?

15 ANALYSIS ○ → *Help with Advanced texts A/Task 12b*
a) What does the text want to convince the reader of?
b) Search the text for examples of these stylistic devices which support the goal of the text:
numbers and facts • examples from history • predictions • rhetorical questions • metaphors • direct address

c) Find examples of words and phrases in the text which support your answer from a) and influence the text's tone.
d) Rearrange your answers from a)–c) to form an outline for a coherent text. Then write your analysis.

16 CREATIVE TASK ● → *More practice after Texts B/ Task 4c*
The requirements for getting a German passport are similar to the UK's. Would you be able to pass a test on *Life in Germany* without studying? Research some of the questions and use them as a basis for your own test. Exchange your test and do it. Then discuss your results.

17 ANALYSIS ○ → *Help with Texts B/Task 6a*
a) Note down words or phrases she uses when describing her own and her parents' struggle with being Caribbean.
b) How does Levy describe her life as a British school girl?
c) Search for these stylistic devices helping to convey Levy's attitudes towards her cultural heritage and identities:
anecdotes • rhetorical questions • parallel structures • ellipses • direct address

18 SPEAKING ● → *More practice after Advanced texts B/Task 9*
Some anti-royalists considered the death of Queen Elizabeth II a chance to abolish the monarchy in the UK. Collect arguments for and against the preservation of the monarchy and stage a debate between royalists and republicans in class.

Topic 4 Ireland

1 ANALYSIS ○ → *Help with Texts A/Task 7b*
The author uses many stylistic devices, for example direct quotes, e.g. in line 1, which add credibility; strong adjectives, e.g. "headlong" (l. 14), which emphasise the author's message, and alliteration, e.g. "wretched" and "ragged" (l. 9), which attracts the reader's attention. Look for more examples of these devices in the text for your own solution. You may also find examples of antithesis or juxtaposition, metaphors or imagery, among others.

2 LISTENING ● → *More practice after Texts A, Task 9c*
a) Describe and compare the two monuments in the photos.
b) Explain what kinds of emotions they evoke.
c) Comment on whether you believe that (painful/tragic) historic events are best remembered/commemorated by dedicating memorial sites (monuments/statues) to them.

The Famine Sculptures, Dublin

National Famine Monument, Murrisk

d) Think of a historic event in Irish history that should be commemorated by a memorial site. Research whether a memorial site already exists for that event. If so, do you think it is well-made or worth visiting? If not, come up with a plan or design for a memorial site (monument/statue) that would best commemorate the historic event you have chosen.
e) Do some research and find other songs about the Irish Potato Famine. Pick your favourite and justify your choice.

3 ANALYSIS ● → *More practice after Advanced texts A, Task 3b*
Analyse how the structure and the form of the poem contribute to its message.

4 EVALUATION ● → *More practice after Advanced texts A, Task 4*

Think of an event in Irish history that you would like to make the theme of a poem. Write your own poem.
Then exchange your poem with a partner and discuss each other's themes, formal elements, language and symbolism.

5 LANGUAGE ● → *More practice after Texts B, Task 5*

Find examples of the construction "would" + infinitive in the text. What is the function here and how would you translate it into German? →G2

6 CREATIVE TASK ● → *More practice after Texts B, Task 13*

Do some research and find other films about Irish migration (from or back to Ireland). Explain which of these films you would (not) like to watch. Give reasons why.

7 COMPREHENSION ○ → *Help with Texts B/Task 14*

Sort the terms into a table with two columns (unionist and nationalist) for future reference and revision. Add short notes on what you know.

8 VISUALS ● → *More practice after Texts B/Task 16*

Do research and find more pictures of unionist, nationalist and peace murals in Northern Ireland. Discuss the impact of these murals on the communities living near them.

9 LISTENING ○ → *Help with Texts B/Task 17b*

Locate the places Anne Patterson talks about on the map and explain their significance.

10 LANGUAGE ○ → *Help with Advanced texts B/Task 3a*

Compare the formality and register of the adjectives from the extract and your synonyms.

11 LANGUAGE ● → *More practice after Advanced texts B/Task 3c*

Do research on how the letter 'H' is pronounced in different social groups (cf. ll. 36–37). Explain its significance in the context of the extract.

12 EVALUATION ● → *More practice after Texts C/Task 7*

Find out and comment on how multilingual countries such as Canada, Belgium, Switzerland, etc. (manage to) establish a national identity. **OR** Discuss whether language is (bound to be) an inseparable part of a people's or a nation's identity.

13 LANGUAGE ○ → *Help with Texts C/Task 8*

Make a table for the words that Irish speakers pronounce differently. Mark the parts of each word that are different. Write the phonetic sound that you actually hear instead of the one you expected to hear. Think of other words which would change because they contain the same sound and try pronouncing those in the same way. Listen to Irish speakers online to check your theories.

Word	Different pronunciation
allowed	[ɔɪ]
gun	[ʊ]
…	

14 EVALUATION ● → *More practice after Advanced texts C/Task 3*
Compare Ireland with other countries that were colonised by the British in the past. You could include aspects such as language, political system, institutions and culture.

15 EVALUATION ● → *More practice after Advanced texts C/Task 3*
One of Ireland's most famous exports is the Irish Pub. Do some research and make notes on positive and negative effects of this phenomenon (and business model) on the image of Ireland abroad.

Topic 5 The US

1 ANALYSIS ○ → *Help with Spot on facts/Task 3*
Copy and complete the grid. Use the key words below to look for differences.

	US	Germany
legislative branch	Senate/House of Representatives	Bundestag/ Bundesrat
judicial branch	…	…
executive branch	…	…

elected/appointed by … • for … years • period of office • presidential power • approve Supreme Court justices/federal judges • numbers of congressmen/senators/members of parliament/cabinet members/Supreme Court justices • powers of the Chancellor/ President

2 COMPREHENSION ○ → *Help with Texts A/Task 2*
Outline the impact of immigration on the US. Use a grid to identify these different aspects: General population • Demographics • Psychology/thinking • Politics • Economic impact • Cultural impact

3 ANALYSIS ○ → *Help with Texts A/Task 9b*
These words and phrases can help you talk about the song and its effects.
Timbre (sound of music): loud • gentle • soft • melodious • smooth • strong • deep • clear • bright
Dynamics: to get softer/louder • gradual increase in volume • medium/very loud/soft
Tempo: fast • brisk • upbeat • moderate • energetic • joyful • rapid • frantic • lively • stately • even • melancholic
Describing the effect of a song: soothing • exciting • relaxing • stimulating • invigorating • empowering • stirring • inciting • calming

4 ANALYSIS ○ → *Help with Advanced texts A/ Task 2a*
Copy the grid and use it to structure your answer.

	Language	Shows …
objects	small and sparse room, …	living conditions of author
people	skinny men, …	poverty, …
society	live half your life under martial law, …	…

5 EVALUATION ● → *More practice after Texts B/ Task 6b*
a) Over the last six years, the share of Asian Americans admitted at Harvard has steadily increased and is at a new high – 29.9 % in 2023. Data suggests that SAT scores for Asian Americans went up by 8 times more points than for black or white students, while there is no change for students with a Hispanic background and a decline for Native Americans.
Discuss possible reasons for this development.
b) Is it justifiable to introduce quotas at universities in order to comply with the prerogative of ethnic and racial diversity?

6 RESEARCH ● → *More practice after Texts B/ Task 9a*
There are a bible belt and an unchurched belt in the US. Research reasons for these regional

differences and effects on the politics in the states belonging to these belts.

7 COMPREHENSION ● → *More practice after Texts B/ Task 11*
Find out more about one mass shooting in the US and analyse the reasons that were given for the massacre. Compare your findings with what the author of the text suggests.

Topic 6 India

1 VISUALS ○ → *Help with Introduction/Task 1a*
Explain how these pictures compare with your own life/surroundings. How do you expect everyday life in India to be different from your own life?

2 VISUALS ● → *More practice after Introduction/ Task 1c*
While working on this topic, add each mentioned place and a few notes on it to your own (digital or paper) copy of a map of India.

3 VIEWING ○ → *Help with Introduction/Task 2a*
Copy the grid and take notes to talk about the film.

Aspect	Information
tiffin wallah	courier delivering home-cooked lunches
tiffin	
delivery system details	
means of transport	
costs	
…	

4 RESEARCH ○ → *Help with Introduction/Task 3c*
You can use one of these formats to present your results:
- Arrange the information you have found on a(n interactive) map of India.
- Create a blog entry.
- Create posters for a classroom gallery walk.
- Prepare a short lesson for your class.

5 VISUALS ○ → *Help with Spot on facts, Task 4*
You might find these useful phrases helpful: Surprisingly, … • I expected the number of … to be higher/more/less than … • However, … • One might think … but … • What I didn't expect was that …

6 VISUALS ● → *More practice after Spot on facts, Task 4*
Alternatively, research the corresponding statistics for your/your parents' home country, or in the country you have lived in as an exchange student. Present them and discuss similarities and differences.

7 ANALYSIS ○ → *Help with Abi skills, Task 3b*
These phrases can help you describe the effect of narrative perspectives:
to sympathise easily with / understand the narrator • to immediately share the experiences/feelings of the narrator • to understand why the character/narrator deserves sympathy • to realise how we are expected to judge/see sb • to understand sb's attitude towards sb/sth

8 LANGUAGE ● → *More practice after Abi skills/ Task 3c*
Change the narrative perspective in one of these short chapters of Tyrewala's novel to an omniscient narrator and analyse the effect on the reader's attitude towards the character the chapter focuses on.

9 ANALYSIS ○ → *Help with Abi skills, Task 9*
a) Choose the adjectives and phrases which best describe Abdul. Which ones are better used to describe Sunil?
ambitious • considerate • dishonest • good-natured • hard-working • hopeful • lazy • light-hearted • optimistic • self-confident • serious • stern • thoughtful • to be full of spirit • to have your head in the clouds • to be realistic

b) Note down verbs the author uses to describe the movements and postures of the protagonists. How do they help to paint a picture of the situation in your head?
c) To analyse the language, make notes on the syntax (sentence structure), the use of the gerund (-ing form) and sentence types.

10 LANGUAGE ○ → *Help with Texts A, Task 3a*
These words can help you to talk about language and its development:
to expand the language by adapting/importing foreign words • loanwords • to create new words • to add syllables/prefixes/suffixes • word formation • to coin a term/phrase • to integrate new words/phrases into the language
These definitions of lingiustic processes and terms can also be helpful:
idiom a set of words used together, as in "be head over heels in love" • **neologism** a new word or expression • **bilingualism** to speak two languages with native-like competence • **code-switching** moving from one language to another within a single sentence or phrase

11 LANGUAGE ● → *More practice after Texts A/ Task 3c*
Using English words in youth language is a common phenomenon in Germany. Create a table with a column of English and Denglish words you use in your daily life and a column for the situation or context in which you use these words. Compare your table with your partner. Then form groups and discuss these questions: Why do you use these English words? What does this tell you about the relationship between the German and the English language?

12 COMPREHENSION ● → *More practice after Texts A/Task 6c*
What questions come to mind after reading the text? Write what you would like to know and do some research.
Why did Gandhi study in South Africa, not India? • What caste did he belong to? • Was Gandhi rich? • Why was salt significant?

13 EVALUATION ● → *More practice after Texts A/ Task 8*
a) In groups, compile a list of Gandhi quotes. Discuss which quotes you find the most relevant and say why. Write them on a poster. Then have a gallery walk in your class. **OR**
b) Gandhi's ideas have inspired many people from different backgrounds. Find out about three people and explain in what way they drew inspiration from Gandhi. Create a fact sheet and give a short presentation.

14 VIEWING ○ → *Help with Texts A/Task 10a*
Copy this grid. Take notes while watching.

influences of caste	...
reasons for being in a caste	...
factors weakening the caste system	...
government policies	...
marriage	...

15 VIEWING ● → *More practice after Texts A/ Task 10b*
Find information on other (global) initiatives to prevent child labour. Create a poster and present it to your class.

16 ANALYSIS ○ → *Help with Texts A/Task 12a*
To analyse the setting here, look for colours, notable landmarks or weather-related phenomena. It is particularly significant if an aspect is mentioned repeatedly. Then check for spatial relations and movements. After that, examine how the characters react to the scenery and how it affects their lives. Also think about the mood the scenery creates. What does it mean to live near Mount Kanchenjunga and in a house called Cho Oyu? How would you feel if you were in Sai's place?

17 RESEARCH ○ → *Help with Advanced texts A/ Task 3*
These key words can be used to talk about the historical context of the story:
Punjab region • Partition of India • creation of Pakistan • migration • religious fanatics/ fanaticism • fear of displacement/ persecution • atmosphere or anxiety and unrest • vicious circle of violence • revenge

18 CREATIVE TASK ● → *More practice after Advanced texts A/Task 4*

In the evening after this scene, one of the mothers with a baby in her lap writes a letter to her sister living in a nearby village, telling her about her emotions after witnessing the scene and her fears for the future. Write her letter.

19 LISTENING ○ → *Help with Advanced texts A/Task 5b*

This grid can help you structure your answer.

	Life in India	Attitude towards India/the natives
Tully's father	episode in his life before returning to England; businessman	
Uncle Charlie		
Tully's grand-mother		

20 EVALUATION ○ → *Help with Advanced texts B/Task 4b*

Go through your solutions for task 2b again. Use Manju's most prominent features, key events and characters from the extract (e.g. the article in the newspaper, Sawant and Manju's experiment) to gather ideas on how the character might develop. Think about how conflicts might arise from these characters and situations. A good way to start your story could be to mention some aspects from the extract and then to add your ideas. Make sure your story is in line with what you already know about Manju and that the language and style in your story are similar to those in the extract.

Topic 7 Nigeria

1 BEFORE YOU START ○ → *Help with Texts A/Task 4*

What happens when you only think in terms of a single story? Use these possible dangers to structure your mind map and fill in the gaps. stereotyping or otherising leads to unfair discriminition/leads to conflicts between different societies • lack of background knowledge leads to … • historical inaccuracy leads to … • a one-sided point of view leads to … • attributing only one feature to a group of people leads to …

2 ANALYSIS ○ → *Help with Texts A/Task 6c*

Listen for examples of these stylistic devices: understatement (making things sound less important/consequential than they are) • humour (e.g. irony, humorous comparisons, straight-faced talk about an absurd situation or occurrence, comic exaggeration etc.) • repetition • direct address • anecdotes
Note down examples of words or phrases from Adichie's speech that enable a black and white view of the world. What is their effect?

3 ANALYSIS ○ → *Help with Texts A/Task 11*

a) Find the following numbers and terms in the text to explain how the growing population impacts the city's infrastructure.
three hours – 20 million – 100,000 – Lagos 2030 – four metro lines

b) Lines 35-42 show the family setup in which some Nigerian children grow up. How is it different from how you have grown up?

4 CREATIVE TASK ○ → *Help with Texts A/Task 15*

Follow these tips while scripting your video: 1. Who is your audience? Adjust your language accordingly. 2. Start your video with a 'hook' that keeps your audience engaged. 3. State your name and the topic of your talk. 4. Think of

a logical way to present your arguments: all pros first, then the cons; or alternate your pros and cons. 5. Finish with your own conclusion, but involve the audience, e.g. with a question.

5 COMPREHENSION ● → *More practice after Advanced texts A/Task 2b*
Zaq and Rufus leave the villages behind. Imagine they meet a woman who used to live in one of the villages by the river. What does she tell them? Describe in her words how the situation developed and why she left.

6 ANALYSIS ○ → *Help with Advanced texts A/Task 3*
Search the text for examples of the following stylistic devices that can influence how an atmosphere is perceived: comparisons • parallel structures • personifications
Collect adjectives and phrases that Habila uses to describe the atmosphere.

7 VISUALS ○ → *Help with Advanced texts A/Task 4*
Find out what these abbreviations mean:
bn • Q2
Look up the exchange rate from Nigerian naira to US dollar. Compare the figures to the information in the fact file. Match these German equivalents with the export goods named in the chart:
Cashewnüsse • Erdgas • flüssiges Butangas • Harnstoff • Kakaobohnen • Rohöl • Seefahrzeuge • Sesamsaat • Zigaretten
Categorise the goods types in a table, sorting them into which are related to oil extraction and which are not. How much money does each category produce for Nigeria?

8 EVALUATION ○ → *Help with Advanced texts A/Task 5*
To structure your comment, remember to plan your paragraphs. Do you have arguments supporting the view of the text? Which arguments speak against it? Give examples for each. Lastly, clearly state your opinion.

9 CREATIVE TASK ● → *More practice after Texts B/Task 5*
Do research on the situation of education in your home country. What are current issues and goals? Write a summary. Comment on this statement in the light of the infographic on "worrisome statistics": "The best way to reduce poverty in developing countries is by giving free education to children." To what extent do you agree or disagree?

10 EVALUATION ● → *More practice after Advanced texts B/Task 2*
Corruption is a major issue in many countries. With a partner, think about how corruption may come about and what could stop it. Have you experienced corruption?

11 COMPREHENSION ○ → *Help with Advanced texts B/Task 3a*
Search the text for information about the time and place of the story in the excerpt. Find examples of places where the syntactical structure or the choice of specific adjectives contribute to creating a certain atmosphere.

12 ANALYSIS ○ → *Help with Advanced texts B/Task 4c*
Decide which of these descriptions of narrative perspective match the text.
First-person or third-person narrator?
Centre or fringe point of view?
Omniscient or limited view?
Reliable or unreliable narrator?

13 ANALYSIS ○ → *Help with Advanced texts B/Task 7b*
a) For your characterisation, use these questions to take notes about the girl and the hawker.
What information does the text include about the characters' outward appearance?
What do we find out through direct characterisation (i.e. what the narrator or a character tells the reader explicitly)?
What do the characters think/say/feel or do that allow the reader to draw conclusions (i.e. indirect characterisation)?
b) Based on your notes, list the positive and negative character traits that describe the girl and the hawker best.

Topic 8 Global issues

1 COMPREHENSION ● → *More practice after Spot on facts/Task 1b*

Find something you can do personally to reduce one of the following problems of globalisation. Explain your decision and how this action could help.
loss of cultural identity • unfair wages (e.g. for farmers or sweatshop workers) • over-consumption

2 LANGUAGE ○ → *Help with Spot on facts/Task 2a*

Use the following aspects to add to your mind map and find subcategories for each.
cooperation • interaction • trade • awareness • distribution of wealth

3 LANGUAGE ● → *More practice after Spot on facts/Task 2b*

You may look up and include some further important international organisations to add to your mind map with a short definition and explanation of what they do, e.g. the World Bank, the Commonwealth of Nations and the World Trade Organisation.

4 SPEAKING ● → *More practice after Spot on facts/Task 5*

Discuss whether there are countries in the world for which this quote might be (a lot) more relevant than for others. Consider what parameters might influence the relevance of the quote for those countries.

5 BEFORE YOU START ○ → *Help with Abi skills/Task 1*

Your collection of information (tip: use a (digital) mind map to give you space for additions) could include:
the aftermath of World War II • the Cold War (e.g. the arms race) • technology (e.g. the Space Race) • Berlin Wall • US-Cuba conflict • Civil Rights Movement (US) • the inauguration of John F. Kennedy • new trends in popular culture

6 BEFORE YOU START ● → *More practice after Texts A/Task 1*

List some Hollywood films (and series) on wars and military interventions in the 21st century. Pick a number of films (and/or series) and compare their plot with the real events (e.g. the outcome of the war). Describe how the events and protagonists are portrayed. Analyse whether and to what extent fiction deviates from the established facts. Discuss your findings.

7 VIEWING ● → *More practice after Advanced texts A/Task 5b*

Find online and listen to the interview with Greg Robinson, the director of the James Webb Telescope Program at NASA, in the podcast "Small Steps, Giant Leaps: Episode 73" (esp. 0:00-2:49, 12:35–19:25). Note how successful work in an international team can be.

8 ANALYSIS ○ → *Help with Texts B/Task 4*

a) Analyse the language of the first two sentences and explain how the author creates interest in her text.
b) Show five examples of 'easy' or colloquial language in the text. For what reasons might the author use this kind of language?
c) Collect six words or phrases in the text that are related to business and profit. Then do the same for words or phrases related to the environment. Concentrating on the use of adjectives, enumeration and numbers, use them to explain the structure of the article and how Dharshini David shows the extent of the problem.
d) Rephrase the sentence in ll. 58-59 ("With clothing… may have a point") in simpler English to explain the need to take action.

9 LISTENING ● → *More practice after Texts B/Task 10*

a) More migrants have been coming to Europe in the last decades, whereas before the 1950s, many Europeans left the continent. Assess reasons for the change in migration movements, taking into account what you know of the history of European nations.
b) What makes people leave Europe today? What are attractive new locations? Discuss.
c) Assess reasons for and consequences of failed integration politics in Western societies.

10 ANALYSIS ○ → *Help with Texts B/Task 13*

a) Careful choice of language and certain stylistic devices aid a speaker in convincing their audience. Scan the text for words or phrases expressing an urgent need to act.

b) Find examples of these stylistic devices in the text:
imagery (What do the images highlight in this text?) • structuring phrases (aiding orientation with structural or logical clues) • facts (giving proof) • rhetorical questions (engaging the reader) • adjectives (influencing emotions)

11 EVALUATION ○ → *Help with Texts B/Task 14*

Possible arguments for supporting the UN policy can be found in the text. You could also include and assess reasons for strict border controls in your discussion: they
– could reduce/end human trafficking
– would end unfair access to illegal routes
– therefore (mainly/only) help the really poor and needy

12 LANGUAGE ○ → *Help with Advanced texts B/Task 4*

Match the words and phrases from the task with the correct synonyms. There are four extra synonyms.
to avoid sth • the biggest part • to be noticeably different • to carry sth out • to deal with sth • to expand • to get faster • to get smaller • to get what you want • to get/make (sth) worse • to keep up with • to release

13 LISTENING ● → *More practice after Advanced texts B/Task 5*

Embracing your culture can be a challenging task, but have you tried embracing a foreign culture? Imagine you moved to a different country. Which country would it be? What difficulties could you encounter when trying to assimilate to the main culture there? What are the challenges and benefits of this experience?

14 LISTENING ● → *More practice after Advanced texts B/Task 5*

International understanding can be demonstrated, e.g. in community service activities. In small groups, think of an event you could hold to bring people together from different cultures and foster international understanding. Who could speak/perform at your event? What could you do to attract people? How would you advertise it?

15 ANALYSIS ○ → *Help with Texts C/Task 4*

a) Ferreira's goal is to convince the audience. Scan her speech for the key elements of Monroe's Motivated Sequence.
attention • need • satisfaction • visualisation • action

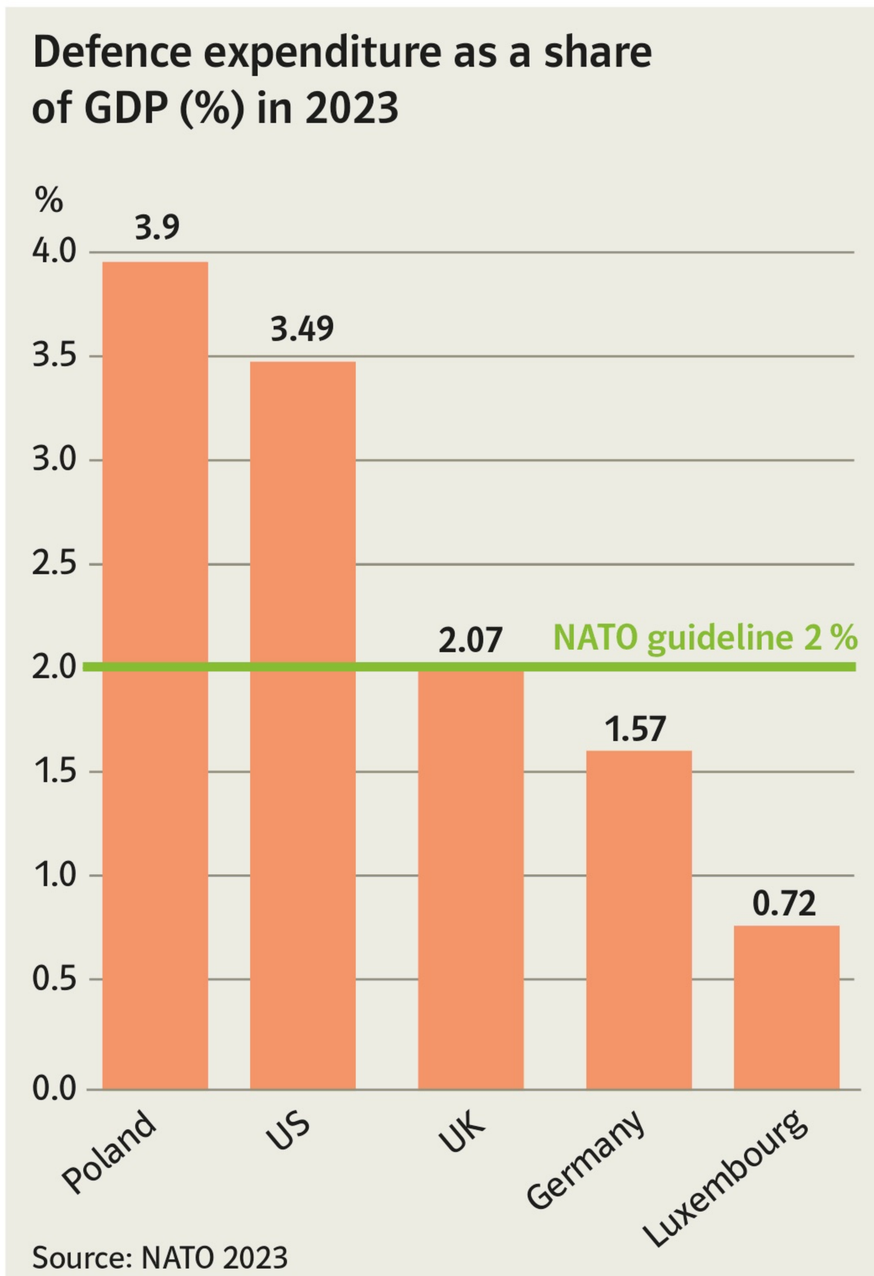
b) To discover the line of argumentation, first identify the main goal of Ferreira's speech. Secondly, find her supporting arguments. Thirdly, find the evidence she gives.

c) Search the speech for these stylistic devices and explain their effect.
repetition • use of adjectives • personal pronouns

16 EVALUATION ● → *More practice after Texts C/Task 5*

Discuss one or more of these quotes from the text, giving examples where possible from your own life experience.
"any union is as strong as its weakest link" (ll. 9–10) • "there are no issues where less cooperation is the answer" (ll. 24–25) • no one is safe until everyone is safe" (ll. 35–36) • "we are all in the same boat" (l. 57)

17 EVALUATION ● → *More practice after Advanced texts C/Task 4*



a) Describe, analyse and interpret the chart.
b) Discuss possible reasons why there is such a huge gap between different NATO members when it comes to spending the required 2% of their gross domestic product on defence. Assess why this might be a problem.
c) Discuss how countries that spend less than 2% can compensate for this difference.

Topic 9 Ecological challenges

1 LANGUAGE ● → *More practice after Introduction/Task 2c*

For your chosen SDG, use as many of the expressions from the box as possible to explain in detail what needs to be done to reach this specific goal. Write down your suggestions.

2 LANGUAGE ○ → *Help with Introduction/Task 2d*

The following phrases and ideas can help you with the task.
good/bad living conditions • sufficient/expiring natural resources • vast empty spaces in North America/Africa/Asia • unpopulated/crowded areas in Europe • overpopulation/slums in overcrowded cities • high rates of infant mortality in underdeveloped countries • high life expectancy and low birth rates in Western societies • untouched nature • pollution • biodiversity • extinction of animals/plants

3 VISUALS ○ → *Help with Introduction/Task 3a*

Useful words:
Outward appearance and clothes:
neatly dressed • casual • baseball cap • visor • oversized • sloppy • white collar with a tie • smart • businesslike • neat • baggy • short-sleeved • formal • polished • straight-laced • ill-fitting • close-fitting •

Facial expressions and body language:
reserved • reticent • aggressive • annoyed • defensive • arrogant • sceptical • reluctant to do sth • overbearing • bossy • firm • to cross one's arms

4 SPEAKING ○ → *Help with Introduction/Task 6*

Putting forward your arguments:
- Let's have a closer look at …
- As scientific evidence shows, …
- As you may recall from what they said, …
- Have you ever considered that …?
- I've read on several occasions about …
- How open are you to considering …?
- What is stopping you/us from believing that …?
- I bet you are a bit like me and …
- Take a second and imagine …

Reacting to the arguments and showing polite disagreement:
- That point of view seems to be logically irreconcilable with …
- While that could be true in some parts of the world, …
- This might/could be possible, and yet …

- That might have been the case before …
- For now let's consider …
- At this rate, solving the problem will/ won't …
- As the example provided by … shows, …

5 SPEAKING ● → *More practice after Introduction/ Task 6*
Solutions for ecological challenges in the Global North come at a price, often paid by the Global South. Research to what extent this is true for the mining of rare minerals needed to produce batteries for electric cars. Present your findings in a short photo presentation.

6 SPEAKING ● → *More practice after Spot on facts/Task 5*
a) With a partner, find and discuss examples of cases in which globalisation is neutral or actually a benefit for the environment.
b) Note down how you would rate the overall impact of tourism on the environment. Would alternative forms of tourism make a difference?

7 ANALYSIS ○ → *Help with Texts A/Task 4*
Copy the grid and use it to help you complete the task:

metaphors/ imagery/use of personal pronouns	"drowning in excess packaging" (ll. 3–4) …
comparisons	"Amazon […] emits as much carbon dioxide as a small country" (ll. 5–6)
quotes from experts	…
examples	…
contrasts	…

8 CREATIVE TASK ○ → *Help with Texts A/Task 6*
Follow these tips while scripting your video message:
1. Start your video with a 'hook' that keeps your audience engaged. 2. State who you are. 3. Explain what you are doing, and why. 4. Who is your audience? Adjust your language accordingly. 5. What might set you apart from others with the same message? Use this to make your speech more convincing. 6. Finish with a direct appeal.

9 LISTENING ○ → *Help with Texts A/Task 9c*
In order to analyse Greenfield's attitude towards carbon offsetting, it might be helpful to pay attention to his style, tone and register as well as to his intonation when speaking. → S10.1

10 ANALYSIS ○ → *Help with Advanced texts A/ Task 2*
Identify the different parts of the argumentative structure in the comment by completing the table:

Look at	Identify	Structure
introduction/ conclusion	What is the main argument?	…
body paragraphs	Which claims support the main argument?	…
near claims in body paragraphs	evidence provided for claims	…
not directly presented in the text	implied assumptions or generalisations	…

11 EVALUATION ● → *More practice after Advanced Texts A/Task 4*
Do research on Germany's water levels: Have there been any occasions of water stress or a water deficit in Germany? Where and when have problems arisen and why? Present your findings in class.

12 EVALUATION ● → *More practice after Texts B/ Task 3*
Are there also reasons not to be hopeful? Find out more about these reasons online and present your results to your partner. Afterwards, discuss whether there is more reason to panic or more reason to hope?

13 RESEARCH ● → *More practice after Texts B/ Task 4*
Do some research and find out more about at least one other key sector (e.g. business) which is not listed in the article. After having done your research, write a little paragraph about it in the same style as the *Guardian* article.

14 SPEAKING ○ → *Help with Texts B/Task 11a*
Work with a partner to group the different energy sources according to their impact on the earth's climate and the environment. Then choose one of the non-renewable energy sources for your 'devil's advocate' speech. You can use your conclusions on the relative impact as arguments for your chosen energy source.
Non-renewable energy:
petroleum • hydrocarbon gas liquids • natural gas • coal • nuclear energy
Renewable energy:
solar energy • wind energy • geothermal energy • hydropower from flowing water – river current, wave or tidal • geo- or ocean thermal energy • biomass from plants

15 LISTENING ○ → *Help with Texts B/Task 14*
Before you listen, look up these phrases about ways of working with energy resources online.
royalty regime • extractive industry • to set a cap on sth • intermittent power source • base load power • to capture carbon emissions • to provide incentives

16 EVALUATION ● → *More practice after Advanced Texts B/Task 3*
a) How could this text be argued against? Show which statements seem questionable.
b) Discuss the concept of this school in a panel discussion of four. Your roles are: biologist, historian, child psychologist and farmer. All of you are also parents.

17 CREATIVE TASK ● → *More practice after Advanced Texts B/Task 6*
Slip into the role of Dellarobia Turnbow and reflect on the conversation with Akins in a diary entry. Consider her concern for the environment she lives in and her personal circumstances. What feelings predominate?

18 CREATIVE WRITING ○ → *Help with Topic task*
Useful ideas for your blog:
What do/can you do to contribute to environmental improvements in your area? This could range from learning how to clean up oil spills in the local fire brigade to joining in on litter-pick-up days in your area, learning about conservation or finding out what else people are doing around the world to help save the planet, however small the gesture.

Topic 10 Science and technology

1 CREATIVE TASK ● → *More practice after Introduction/Task 2a*
Imagine you are advertising your chosen innovation at a trade fair at the time when it is brand new. Present it positively, including predictions for the future.

2 CREATIVE TASK ● → *More practice after Introduction/Task 4*
Imagine being the main character in this movie. How would you like it? Comment on your situation and what changes you would like to make to your world.

3 SPEAKING ○ → *Help with Spot on facts/Task 2a*
You could start with these opportunities:
- VR or AR could provide better visual models for biology or chemistry lessons.
- AI can detect diseases on X-ray images.

… and continue with these dangers:
- AI information may be unreliable or wrong.
- AI can be manipulated (e.g. deepfakes).

4 RESEARCH ○ → *Help with Spot on facts/Task 4*
To present your novel to the group, remember to include all the necessary information. Follow these steps to prepare a complete book presentation:
1. State the title, author and year of publication.
2. Sum up the plot and setting of the story.
3. Describe the main character(s) and their conflict/challenge.
4. Outline topics or motifs covered in the book.

5 ANALYSIS ○ → *Help with Texts A/Task 3*
a) Quotes can be used for many reasons. Why does Baxter use them?
to spark readers' interest • to give other people's opinions • to increase credibility • to support claims

b) Identify stylistic devices such as these in Baxter's article that further support her reason to use quotes:
superlatives • statistics/numbers • enumeration • imagery • rhetorical questions

6 EVALUATION ○ → *Help with Texts A/Task 5*

a) What opinions may have changed due to the COVID-19 lockdowns? Take different aspects of life into account:
meeting friends • shopping habits • spending free time • travelling • entertainment options • planning ahead

b) What is your experience with VR? Think about possible positive effects in various areas of life and for different people:
travelling • doctor's appointments • entertainment • people with physical disabilities • carbon footprint • globalisation

7 LANGUAGE ● → *More practice after Advanced texts A/Task 3*

Explain which advantages/disadvantages it would have for the reader if the narrator of this story was the principal of the school. Show in what ways the language would have to be different.

8 ANALYSIS ○ → *Help with Advanced texts A/Task 4*

a) Decide which of these forms of narrative perspective are used in the text.
- First-person or third-person narrator?
- Point of view from the outside or in the middle of the action?
- Omniscient or limited point of view?
- Reliable or unreliable narrator?

b) Examine Cline's use of language by looking for examples of these stylistic devices:
use of adjectives • comparisons • repetition • use of pronouns

c) Note the effect the text had on you. Explain how the narrative perspective and language choice supported this effect.

9 SPEAKING ● → *More practice after Advanced texts A/Task 6*

Wade says that teachers at the OASIS school enjoy their job because the software made sure "that students remained quiet and in their seats", meaning it can regulate the pupils' behavioural options. What else do you think it can regulate? Comment on the possibilities and argue whether you would support the regulations as a student or teacher and why (not).

10 ANALYSIS ○ → *Help with Advanced texts A/Task 9*

a) Describe how you feel after reading the article. Choose some of the adjectives below to define the effect the text has on the reader. What sentences can you quote to support your choice of adjectives?
happy • cautious • horrified • thoughtful • disgusted • encouraged • hopeful • worried • depressed • irritated • intrigued • optimistic • comfortable • amazed • glad • satisfied • nervous • distressed • joyful

b) Find examples of these stylistic devices that strengthen the effect of the article on the reader.
rhetorical questions • direct address • imagery • oxymorons

c) Scan the text for words and phrases that can evoke positive emotions. What effect do they have on you? Does this feeling match with the overall effect of the text?

11 ANALYSIS ● → *More practice after Advanced texts A/Task 9*

a) Describe two ethical problems and two legal problems that would arise if the creation of simulated personalities became possible.

b) Outline possible effects if a real person and a simulated copy exist simultaneously.

c) Develop a mind map that shows key terms for real life, the virtual world and a simulated existence. Separate the three areas where possible, but make interrelations and shared vocabulary visible.

12 EVALUATION ● → *More practice after Advanced texts A/Task 11*

The text considers the option of 'living forever' in a virtual world. With a partner, think about further aspects of life in this virtual world:

a) What consequences may this have for our form of government? Could democracy still work?

b) Would there be regulations on who is allowed to upload their mind? Who would control them?

c) What would life be like before entering the virtual world?

13 ANALYSIS ○ → *Help with Texts B/Task 2*

a) Use your knowledge of the effects of a first-person narrative perspective to explain how this perspective encourages sympathy with the narrator. → S8

b) Find examples of the language used to highlight the struggles of the main character and to attract sympathy. Focus on these aspects:
questions • use of different registers • repetition • use of (emotional) verbs and adjectives

14 EVALUATION ● → *More practice after Texts B/Task 4*

Mila connects being human with being good-looking. Comment on how these attributes may be connected and whether you can identify a feature of yourself that may make you feel better or worse depending on its current state.

15 LISTENING ○ → *Help with Advanced texts B/Task 5*

You could start with these arguments:
Arguments **for** genetically modifying plants or animals used to make food:
- GM plants could be more heat-resistant or need less water, counteracting the effects of global warming, especially in dry areas.
- GM animals might need less food or be less susceptible to diseases, making global food supplies more reliable.

Arguments **against** genetically modifying plants or animals used to make food:
- Food from GM plants or animals might cause toxic or allergic reactions in humans.
- Unintended natural transfer of genes from modified plants or animals to non-GM specimens could occur

Topic 11 Art and commerce

1 ANALYSIS ○ → *Help with Texts/Task 3*

a) First answer these questions: What has happened? Who is speaking? To analyse the language, have a close look at the adjectives, adverbs and the verb forms . The structure of a poem consists of its lines and stanzas (how long are they?) and how they are connected, e.g. by run-on lines (enjambements).

b) Read the poem closely and try to make a sketch. Which words provide the reader with clear images? Which ones leave something to the imagination? While reading, pay attention to spatial relations, light and the way the people in the poem are drawn into the foreground or pushed into the background.

c) Use your results from b) and compare them with the title "Landscape with the Fall of Icarus".

2 CREATIVE TASK ● → *More practice after Texts/Task 5*

Once you have questioned the painter, move to another painter and question him or her. In the end, one member of your group presents to the class the painter's intentions of your original group.

3 VIEWING ○ → *Help with Texts/Task 7*

Complete the grid to gather the information you need:

Aspect	Information
facts	
conceptual art	
Cattelan's parody of the art world	
Cattelan's banana in the context of art history	
Datuna's performance	
role of Gallery Perrotin	

4 LISTENING ○ → *Help with Advanced texts/Task 1*

Use the following grids to group the information you hear in the interview.

Part 1

	Profession	
Ralph Rugoff		
Louisa Buck		
Jeremy Deller		

Part 2

Aspect	Description	Cause/ explanation
changes		
corruption		

5 LANGUAGE ○ → *Help with Advanced texts/ Task 4*

a) First scan the text for rhetorical devices which may be used to describe the situation in Bolsover (e.g. anaphora, asyndeton, accumulatio, litotes, parallelism). Then identify the rhetorical devices. Give evidence from the text by quoting them. Say what function each rhetorical device has in its specific context: Does it create an image in the reader's mind? Does it help the reader understand the impact the new regulations will have? Does it underline a point the writer wants to make? Does it appeal to the reader's emotions?

b) To analyse the tone of the article, pay attention to the adjectives the writer uses, the verbs, the style and the length of the sentences. What effect does the use of "you" in the article have on the reader? How does the tone change from the beginning to the end of the article? What effect does this change have on the reader?

6 SPEAKING ○ → *Help with Advanced texts/Task 6*

Director of Bolsover arts community, politician, author of the opinion piece: Go through the text again and select the passages which are relevant to your role. Take notes on the points you can use to make arguments that fit your role.

Social worker: Look critically at the points the author of the article makes. The following question might help you formulate your arguments: What is more important: proper housing, clothes and food or arts?

Host: Make sure you open the discussion in a way that invites listeners to follow. While the discussion is going on, pay attention to these aspects: Are all participants allowed to have their say? Do you have to mediate between the participants? Are the participants staying on topic? When is the right time to draw a conclusion?

Topic 12 Shakespeare

1 COMPREHENSION ○ → *Help with Introduction/ Task 1a*

The following words and phrases can help you talk about the graffiti.

mural (wall painting) • colourful • spiral pattern • at the centre of • portrait • curly hair • receding hairline • moustache • goatee beard • collar • quill pen • skull

2 REFLECTION ○ → *Help with Introduction/Task 3*

Decide whether the following key words are elements of drama or not. Collect and organise the elements related to drama in a mind map.

mood • atmosphere • detailed information/ space and time • language • symbol • metaphor • rhythm • clear argumentation • voice • characters • factual • plot • music • spectacle • thought • timing • thesis • statement • tension • dialogue • orchestra • songs • costumes • metre • rhyme • conclusion • repetition • free speech • figurative language • props

3 SPEAKING ● → *More practice after Introduction/ Task 3*

a) Look for a (short) quote from a Shakespeare play. Who says it? What is the context? Use your findings to think of a suitable presentation of the lines, including gestures and facial expression(s).

b) Write a short note to yourself about what you expect this topic to be like. Interesting? Boring? At the end of the topic, discuss in groups whether your views have changed.

4 ANALYSIS ○ → *Help with Spot on facts/Task 2*

a) Use this grid to help structure your answer.

Elizabethan theatres	Modern theatres	Pros/cons
apron stage	proscenium stage	(more vs less) contact with audience/…
open roof	mostly indoors	…
small fees	…	…

b) Do some research to find out more about Elizabethan theatres, e.g. the architecture, the social structure of the audience and how well the actors and playwrights were paid. Add these points to your grid, comparing them with modern theatre characteristics.

5 VIEWING ○ → *Help with Spot on facts/Task 4*

a) Before watching the video, make sure you understand these words and phrases:
welfare state • a dark heart • pole position • well-versed

b) Look for similarities between Shakespeare's London and India today. These key words can help you:
welfare state • honour codes • rules of marriage • beliefs • significance of festivities • holy men • relevance of music • servants • threat of death • real people as a basis for characters

6 COMPREHENSION ● → *More practice after Abi skills/Task 3c*

a) Explain the following metaphors from the text: "my hour is almost come,/When I to sulphorous and tormenting flames/must render up myself" (ll. 3-4) • "freeze thy young blood" (l. 16)

b) What do we learn from these metaphors about the ghost? Which feelings do you think he wants to inspire in Hamlet?

7 ANALYSIS ● → *More practice after Abi skills/Task 5b*

The ghost asks Hamlet to revenge his murder; Hamlet is eager to comply. In Christian theology, taking revenge is sinful and worthy of God's punishment, either in this life or in the afterlife. An Elizabethan audience would have been aware of this – what is the effect?

8 ANALYSIS ○ → *Help with Texts A/Task 2a*

Use this technical vocabulary to talk about the extract from the graphic novel.
image • frame (one framed scene) • panel (a scene or set of scenes in one frame) • tier (horizontal set of frames) • zooming in/out • foreground • midground • background • (speech/thought) bubble shape • bubble sequencing • bold lettering (for emphasis) • figure (person/character)

9 EVALUATION ● → *More practice after Texts A/Task 2b*

a) This graphic novel uses Shakespeare's complete text, leaving no lines out. To what extent is it still a particular interpretation of this part of Act I, Scene 1?

b) Would you have highlighted the same aspects or different ones? Discuss.

10 LANGUAGE ○ → *Help with Texts A/Task 6a*

The following grid can help you with the task.

	Example	Effect
opposites	frown – smiles curse – love …	establishes contrast …
paradox	beauty as a fault …	stressing the difficulty of the situation …

11 EVALUATION ● → *More practice after Advanced texts A/Task 3*

a) Analyse to what extent Juliet behaves like a good Elizabethan fourteen-year-old daughter in this scene.

b) Compare Juliet to Hermia. What do they have in common? Where do you see differences?

12 ANALYSIS ○ → *Help with Advanced texts A/Task 8a*

Before analysing the development of Romeo's state of mind, make a list of all Romeo's activities that you know of, starting with his gatecrashing at the Capulet ball. Assess his behaviour: Is it wise? What does it tell us about his character? What brings about mood swings?

13 EVALUATION ● → *More practice after Advanced texts A/Task 11*

Tybalt was Juliet's cousin. How might she react to his death? What could she say to her newly-wed husband? How does Romeo react and what can he say to defend himself? Make a list of conflicting emotions and use it to write a secret chat message conversation between Juliet and Romeo, as they cannot meet or talk because other people could hear them. Use emojis to convey their emotions.

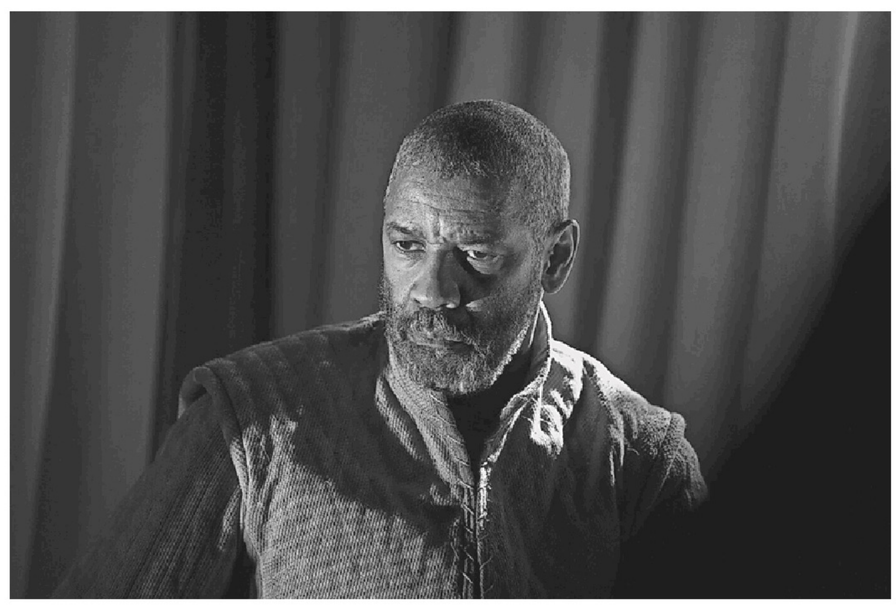
14 ANALYSIS ○ → *Help with Texts B/Task 2*

a) Make two lists of words from the sonnet to describe 1. the deficiencies of a summer's day and 2. the mysterious person the poem addresses.

b) Explain these metaphors and images from the sonnet. They can help you answer the question. darling buds of May • summer's lease • eye of heaven • gold complexion is dimmed • to be untrimmed by nature's changing course • to wander in the shade of Death

15 ANALYSIS ● → *More practice after Texts B/Task 2*

Turn the sonnet into a video clip or power point presentation by adding suitable photos and music to the lines. Then look up other versions of the text online, e.g. the one by hiphop artist Akala. Compare your clips with the other interpretations: What differences stand out? What are the effects of each version? What atmosphere is created? How does it change your perception of the sonnet?



16 EVALUATION ● → *More practice after Texts B/Task 3*

Discuss the meaning of the last four lines of Sonnet 18. If you could write an email to Shakespeare telling him how you feel about his concept of love, what would you say? Do you feel that it is still up to date?

17 MEDIATION ○ → *Help with Texts B, Task 9c*

You can use some of these ideas and phrases for your rebuttal:
universal truths • parallels to many people's behaviour/actions today • insights into the human mind and reasons for people's actions • the lust for power • being unable to escape one's fate • horror story/thriller warning people against being too ambitious • entertainment and food for thought • impressive/exciting show • modern music • new interpretations referencing current events • still popular with audiences of all ages

18 EVALUATION ○ → *Help with Advanced texts B/Task 3b*

You may use these ideas and phrases for your comment.
recognition of typical conflicts on various levels of society both in Shakespeare's time and today • quarrels within families • feuds between different (political, ideological or religious) social groups • (aggressive or unfair) competition between political factions • wars between nations • an understanding of what drives despots and tyrants • ambitious/despotic behaviour in the plays still seen today

19 CREATIVE TASK ● → *More practice after Advanced texts B/Task 4*

Shakespeare's friend, the Earl of Essex, ordered a performance of Richard III. The play shows how a king is forced to abdicate. Research the events around this performance. Explain how close Shakespeare's theatre company got to being executed for treason.

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Word skills

S1 Guessing new words

Here is a list of guessing techniques that can be applied to texts containing new words. There will always be some words you don't know, but this should not prevent you from understanding the most important points in the texts.

Guessable words

- words that are used in a German context: *boycott, clown, laptop, track, …*
- words that are similar to German words – but watch out for false friends (*actual* ≠ aktuell)! *campaign, globalisation, lyrical, province, …*
- words that are similar to words you know from another foreign language (French, Latin, Spanish, Italian, Greek) – but watch out for false friends! *capital, community, destruction, dignified, minor, mural, phase, to renounce, to suspend, …*
- compounds of words you already know: *knowledge-based, passer-by, postcolonial, …*
- words from a word family you already know: *applicant, beneficial, entrepreneurial, …*
- words you already know, but with a different meaning (which is guessable from the context) *a large retail **company** – a new theatre **company***
- words whose meaning you can guess from the context: *The riots, then, he says, were partly about turning the tables on **despised** representatives of authority. "It was to give them a taste of their own medicine".* In this example you guess that *despised* must be a negative adjective (*despised = hated*).

S2 Working with a dictionary

An **English–German, German–English dictionary** is best suited for the purpose of **translation**, whereas an **English–English dictionary** helps you get to know the **usage** of words. Practise using them before exams!

- pronunciation
- word category/ part of speech
- style/usage
- different meanings with definitions and examples showing typical usage
- idioms

decline / dɪˈklaɪn / **verb; noun**
▶ verb **GO DOWN** ▶ **1 B2** [I] to gradually become less, worse, or lower: *His interest in the project declined after his wife died.* ○ *The party's popularity has declined in the opinion polls.* ○ formal *The land declines sharply away from the house.* **REFUSE** ▶ **2 B2** [I or T] formal to refuse: *I invited him to the meeting but he declined.* ○ *He declined my offer.* ○ [+ to infinitive] *They declined to tell me how they had got my address.* **GRAMMAR** ▶ **2** [I or T] specialized If a noun, PRONOUN, or adjective declines, it has different forms to show if it is the subject or object, etc. of a verb or if it is singular or plural, etc. If you decline such a word, you list its various forms: *In Latin we learned how to decline nouns.* **IDIOM** sb's declining years the last years of someone's life: *He became very forgetful in his declining years.* ▶ noun [S or U] **B2** when something becomes less in amount, importance, quality or strength: *industrial decline* ○ *Home cooking seems to be on the/in decline (= not so many people are doing it).* ○ *a decline in the number of unemployed* ○ *She seemed to be recovering and then she went into a decline.*

- grammatical details ([I] = intransitive verb)
- frequency (relative importance of the word according to the Common European Framework of Reference for Languages)
- collocations

An example from the Cambridge Advanced Learner's Dictionary

Good online dictionaries, best for everyday use,
- are easily and quickly accessible online
- include authentic pronunciation soundbites
- provide some common example sentences.

Translating tools that trawl the internet for current word usage have access to huge data pools, but beware: They often include incorrect or non-native English sentences. Check for user comments!

Online corpus searches show many examples and detailed information using a 'corpus', a huge collection of authentic speech recordings and printed texts.

Portable electronic dictionaries have a smaller but also trustworthy data pool for their example sentences and definitions.

Collocation dictionaries are also often useful.

Text skills

S3 Dealing with non-fictional texts

S3.1 Understanding non-fictional text types

Non-fiction is a term for several text types (in print or online → S5) whose main purpose is giving truthful information about facts and opinions. Some types try to influence the reader or use fictional elements to make for a more interesting read. Tasks often ask you to analyse or write a certain type of non-fictional text, e.g. a news article or review. It is important to understand the purpose of the text, what effect it should have on the reader, and how the author uses a particular structure, language and style to achieve this purpose.

Text types are:

- **expository:** news article/news report, essay, interview, scientific paper, …
- **descriptive:** feature, biography, travelogue, …
- **argumentative/persuasive:** argumentative essay, comment, editorial/leader, letter to the editor, review, speech, …
- **instructive:** manual, recipe, …

Text type and purpose	Structure	Language, style and author's strategy
broadsheet newspaper or serious online article (quality paper) neutrally informing the public	• **headline:** main information • **lead:** most important point • **body:** the most important information (wh-questions), then further details	• objective, neutral style, quoting different viewpoints → S17 • clear, to the point, no repetitions • uses dates, examples, expert quotes etc. to illustrate or prove facts
tabloid newspaper or online article (popular paper) informing the public in an exaggerated manner	• **headline:** sensationalised, as short and snappy as possible • **lead:** most exciting point • **body:** short, simple and superficial; may cancel out a false/ exaggerated headline	• narrative style: vivid description of events; can centre on a person presented as a hero, victim or criminal • often mixes fact and opinion • emotive/exaggerated language: e.g. adjectives, colloquial language
feature article	• tells 'the story behind' public figures/current events; explains the history or different viewpoints	• neutral background information • can centre on people or places
comment, leader or editorial influencing the reader's opinion on a current topic or **argumentative essay** the neutral, balanced version with no personal opinions	• **introduction:** outline of the theme • **body:** presents pros and cons/ arguments leading to a 'logical' conclusion or author's position • **conclusion:** sums up author's opinion or strongest arguments	• clear, concise style • uses valid arguments/examples to illustrate each/the author's position • choice of words indicating praise or criticism; structuring phrases • frequent use of contrast, comparison, rhetorical questions etc. → S10, S14.2
review personal comment on a book, film, series, theatre performance, …	• **introduction:** catchy, states what is being reviewed • **body:** summarises content, gives background facts, comparisons • **conclusion:** sums up author's opinion/recommendation	• fairly objective or highly subjective style, depending on the purpose and target group → S16 • aims to convince and entertain • frequent use of arguments, examples, comparisons etc. → S10
speech informing the audience and/or influencing their opinion	• **introduction:** example or question illustrating the topic • **body:** logical order of arguments • **conclusion:** sums up main point(s); calls for action	• clear, addressee-oriented style • logical order of arguments • key words repeated for emphasis • uses rhetorical devices to convince listeners → S10, S15

S3.2 Analysing non-fictional texts

STEP 1 Preparation

- Skim the text to identify the topic and the main arguments.
- Find out about the intention/purpose of the text, using your knowledge of the typical features. Considering background information (historical context, source, author, target group) can be helpful.
- Make sure you understand the text by looking for key words and making notes.

STEP 2 Writing

- Introduce the type of text, author and the time and context in which it was published. Briefly sum up the subject and the author's main intention or message.
- Examine the relationship between style and content. Look at each section of the text and describe how the structure of the text, its language, register, style and tone support its message. → S10, S12.1
- Sum up your findings. If asked, give your opinion of the presented content or on how successful the text is.

STEP 3 Editing and checking → S12.2

TIP

Writing about non-fictional texts

- Answer questions on the text precisely and to the point. Do exactly as you are told when you are asked to **analyse, examine, compare** or **interpret** things. → S33
- Explain everything in your own words, but use quotes to support your statements, marking them clearly as quotes and giving line references. → S12.4
- Clearly distinguish between facts and your interpretation.
- If asked, state your opinion separately, after discussing the facts, and justify your answer.
- Avoid repetition.

USEFUL PHRASES

Giving information on the text
The (article) was written by … and published (online) in (source) on (date). • It shows/deals with/provides insight into …

Talking about the structure
In the first paragraph the author/writer presents … • In the next section the reader's attention is drawn to … • The next paragraphs provide more details on/examples of … Thus, the author illustrates … • The author supports his/her views with strong/valid arguments. • The author's line of argumentation starts off with … and culminates in …

Talking about language and style
The author strictly separates between/often mixes fact and opinion. • The repetition of …/The use of words such as … emphasises/underlines … • The quote/The detailed description of … evokes …/makes the reader feel …

Summing up/Conclusion
All in all, the author gives an unbiased/rather biased account of the situation/the events. • The text presents all facts in a clear and objective/in a very subjective way. • The author convincingly shows/proves … • This enables the reader to draw their own conclusions.

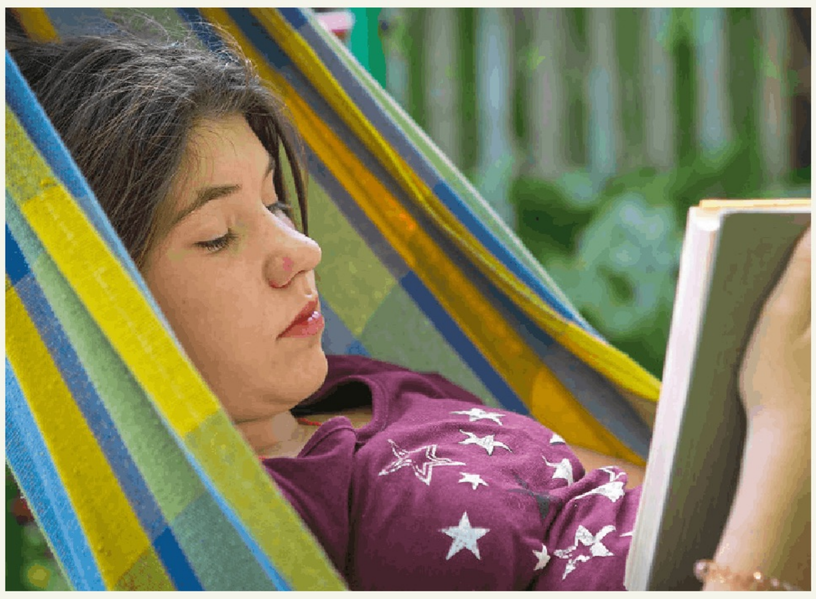
S4 Dealing with narrative texts

S4.1 Understanding narrative text types

The novel has become the most successful literary genre, flexible and entertaining, with many subgenres for different reader interests. Authors can parody or mix sub-genres. Short stories have special characteristics.

Characteristics of a novel

Function	• tells a **fictional story**, which transports the reader into a fictional world (which can be close to real life or fantastical) to entertain and sometimes educate the reader
Focus	• able to give large amounts of detail because length is unlimited • can focus on any number of **characters/protagonists** and show developments over time; different **narrative perspectives** possible → S7, S8 • may cover several **events** or **locations** • can focus on a long period of **time**, sometimes over several generations • time settings could be historical, contemporary or futuristic
Structure	• long, informative **introduction** or direct start 'in the middle of things' *(in medias res)* • **order of the plot** can be chronological or written with narrative techniques such as frame story, flashbacks, back story or foreshadowing → S9 • mainly separated into **chapters** • cliffhangers (exciting endings to chapters, making the reader want to read more) • **ending** can be closed or open, predictable or unexpected
Language and style	• always in the genre of **prose** (following the flow of natural speech) • can be written in many different **styles**, may be artful → S10 • contains descriptive sections, reported speech and direct speech



TIP

Important sub-genres of the novel with examples
- **coming-of-age:** *To Kill a Mockingbird* by Harper Lee
- **crime:** *Sherlock Holmes* by Arthur Conan Doyle
- **dystopia:** *Never let me go* by Kazuo Ishiguro
- **family saga:** *White Teeth* by Zadie Smith
- **fantasy:** *Lord of the Rings* by J.R.R. Tolkien
- **fictional diary:** *Bridget Jones's Diary* by Helen Fielding
- **Gothic or horror:** *Frankenstein* by Mary Shelley
- **historical:** *The Eagle of the Ninth* by Rosemary Sutcliffe
- **philosophical/psychological:** *The Ambassadors* by Henry James
- **romance:** *Sense and Sensibility* by Jane Austen
- **science fiction:** *Cloud Atlas* by David Mitchell

Characteristics of a short story

Function	• gives a short glimpse of a life-changing event or revelation • captures an important moment or an important feeling
Focus	• single event, single setting, short time span • only one or two characters
Structure	• direct beginning, little or no introduction • central turning point or surprising 'plot twist' near the end
Language	• often elliptical (details or sentence parts left out) • one distinctive language or style choice

S4.2 Analysing narrative texts

STEP 1 Preparation

- Read carefully. Note key words or unusual words and the overall effect of the text.
- Check what you have been asked to do: e.g. **analyse, examine, compare, interpret.** → S33
- Make notes about author and background; note if the text belongs to a particular sub-genre.
- Who and/or what is the main subject of the text?
- Collect evidence for the effect of the text, using notes on structure, characterisation, narrative perspective/technique, style, register etc. → S7–S10

STEP 2 Writing

Use the **checklist** to choose what is important for your task and write a structured answer:

Introduction

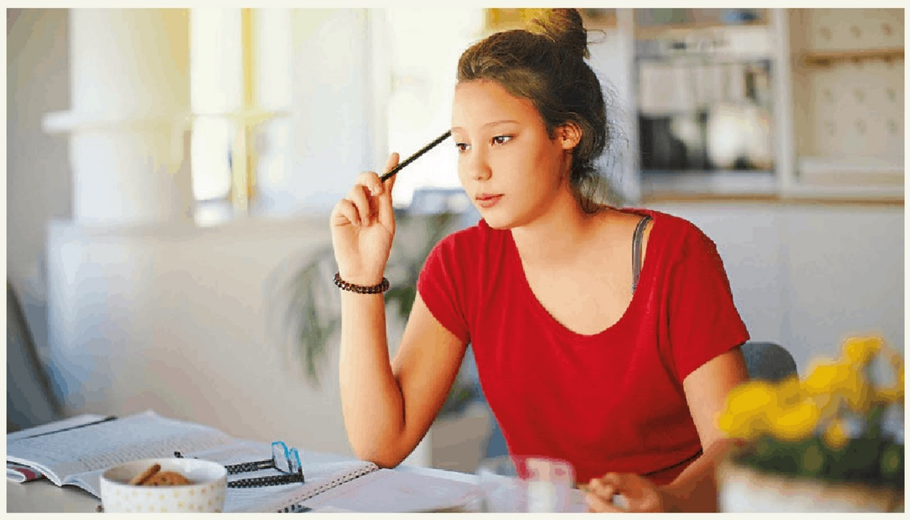
- Include general information about the text. Don't forget: author, title, text type and theme!

Body

- Each paragraph should make one point to support your argument/interpretation. → S12.1
- Always connect the author's choices (stylistic devices, characters, location, time etc.) with their effects. Look for possible reasons why the author made these choices.
- Explain everything in your own words, but use quotes from the text to support your statements, marking them clearly as quotes and giving line references. → S12.4
- Clearly distinguish between facts and your interpretation!

Conclusion

- End your answer with a short summary, or (if asked) a comparison of this text with other works, or with your own experience, or your personal impression of the text.



STEP 3 Editing and checking → S12.2

TIP

Checklist for tasks on narrative texts

- type and context: genre, author
- plot: what happens; theme
- setting: time, place, atmosphere
- protagonists: relationships, direct/indirect characterisation
- narrator and point of view
- narrative techniques: chronology, frame story, suspense, descriptions, comments
- plot structure: character introduction, turning point, surprising turn of events
- language: word choices, register, style
- effect created by the relationship between style and content

USEFUL PHRASES

Introduction

The text is (not) a typical example of a (sub-genre) novel/short story/… • It is a … but it also contains elements of a … • It was written in … by … • In the … century … were very popular because … The author is famous for …

Talking specifically about the plot, setting and characters

The text tells the story of … from the point of view of … • It is set in … (time or place) • The narrator is … • The main character(s) is/are … • We get to know … by … • His/Her relationship with … is … • There is a conflict between … and … • He/She is faced with the dilemma of … • The author uses the narrative perspective of … to … • Narrative techniques used include …

Talking about the structure

At the beginning, … Later he/she learns/changes … • The turning point is … At the end, … • There is a surprising turn of events when … • The development of … is mirrored/paralleled by …

Talking about language and style

The detailed description of … evokes …/makes the reader feel …/creates an atmosphere of … • Repetition of/The use of words such as … emphasises/underlines … • It is striking that … • The author uses/combines … in order to … • Suspense is created by …

Summing up/Conclusion

The way … is presented reminds the reader of … • This text is a good example of … • The reader is left with the impression that … • In conclusion, the most important aspect is …

S5 Understanding online text types

Many online text types may seem similar to printed text types, but most have increased flexibility. Online news articles include direct links to other articles and show personalised ads. They may offer comment opportunities or opinion meters; results can be quickly and automatically evaluated and publicised. Reader comments are often left unedited and may express offensive and/or one-sided views, but some news editors select a range of important, balanced comments, giving readers' insights a wide audience. Readers can search for words and topics or choose their own route through linked texts. Several online text types are uniquely online and make use of its real-time immediacy, multilayering opportunities and worldwide accessibility, from instant personal public messaging, social media posts and multimedia podcasts to collaborative texts and multimedia fiction.

You may have to write, analyse or evaluate one of these text types and understand its purpose, characteristics and advantages. You will need some specialised terms like 'post' or 'podcast' to describe and analyse online texts, but also typical phrases for fictional or non-fictional printed texts. → S3.2, S4.2

Text type and purpose	Structure	Language and style
short personal post on a public online messaging service to swiftly share opinions, personal news or information or news/information from a company or institution	• restricted number of characters (letters and spaces) • may add graphic animation or low-resolution photo/mini video	• mostly a personal 'newsflash' or opinion on current events • style strongly reflects the opinion/status of the writer • short, compact sentences • can be emotional or factual
blog entry, allowing personal publication of a series of instalments incl. embedded photos or videos, ranging from personal special interest blogs to professional journalists' ongoing topic/news blogs	• clear use of paragraphs • circa 500 words for opening discussions, 1,500 words for journalists' blog posts and 700 words for personal ones • like a diary: shows progress, refers to previous instalments	• personal expression of views, news, instalments of a journey, experience on a year abroad or reporting progress on a project • may be biased/unreliable/unprofessional or fascinating/insightful/independent
audio podcast to publicise pre-prepared information and longer articles or talks, often in a series for paid-for or free subscription	• can be an online radio series, editorial, feature story or fictional story episode • introduction, clear structure and formal ending • typically 30–45 minutes long	• clear, listener-friendly, structured language • rhetorical devices → S10 • voice can be well-known, persuasive, explaining clearly, professional, emotional, …
video podcast to publicise longer videos on a sharing channel or website; multimedia aspects (visuals and audio together) assist learning or make content more memorable	• personal, group or company brand channel instalments with continual characteristic aspects • typical length of ten minutes • professional or amateur • voiceover or visible moderator	• diverse types include video diary 'vlogs', funny films, talks, product endorsement, how-to videos or experiments → S28 • look at language, setting, humour, images, film style …
multimedia/interactive fiction or news stories make use of multi-channel, multi-sensory and interactive aspects to personalise experience or show different perspectives	• 'consumers' read, listen, view, interact within and navigate through the structure • activation of senses/decisions enables deeper understanding and memorable experience	• multilevel design switches between media modes/styles • analyse how language, style, multimedia and structure enhance understanding/how activation affects the participant

S6 Dealing with poetry, drama and speeches

S 6.1 Analysing poetry

- **Formal poetry types:** ballad, elegy, epic poem, haiku, ode, sonnet, …
- **Free verse:** Poetry with no set rhyme scheme and no fixed metre.
- **Enjambement** (run-on line): connects lines and content, increases flow or tension.
- **Style:** A poem can be lyrical, song-like, descriptive, narrative, comparative, humorous, reflective, …

From **Song of Myself**

I celebrate myself, and sing myself,
And what I assume you shall assume,
For every atom belonging to me as good
belongs to you. [...]

Walt Whitman, 1855

From **I wandered lonely as a cloud**

_ / _ / _ / _ /

I wandered lonely as a cloud a
That floats on high o'er vales and hills, b
When all at once I saw a crowd, a
A host, of golden daffodils; [...] b

William Wordsworth, 1802

- **Title:** Don't forget: The title is part of the poem!
- **Speaker:** Like a narrator in fiction, a poem is told by a lyrical I or a speaker / voice, who may (not) be the author.
- **Metre:** pattern of accented or stressed (/) and unaccented (–) syllables
- **Rhyme:** Words are labelled with letters to show the rhyme scheme.

Step 1 Introduction

- State in your own words: the poem's main theme(s) • who are the speaker (lyrical I / speaker / voice) and addressee (if there is one) • the impression it conveys • how the poem speaks to you

Step 2 Examining the formal elements

- Look closely at **structure** and **form** (stanzas, rhyme scheme, metre, any changes) and **language** (simple / complex, repetitions, comparisons / contrasts, images / symbols, etc.)
- Describe how these formal elements are used to create a certain atmosphere / feelings; explain how they support the message of the poem / speaker's attitude/the poem's effect.

Step 3 Additional points and conclusion

- Say (if asked) whether you find the poem convincing / powerful / effective and / or describe your own feelings toward it.
- When **interpreting songs**, answer the following question: Do the musical genre, melody, vocals or accompanying instruments support the lyrics?
- Conclude by stating your overall impression.

TIP

In a poem, **every single word** is important. Reading the poem several times (aloud) will help you to understand it.

USEFUL PHRASES

Introduction / Main theme
The poem / sonnet "…" by … deals with / is about … • The speaker / lyrical I / voice describes / reflects on … in order to … • The title makes the reader think of / that … • I got the impression that … • The poem makes me feel … because …

Talking about structure and form
The poem is divided into … stanzas / sections / lines. • The poem follows / does not follow a clear rhyme scheme. • Lines x and y rhyme / do not rhyme at all. • The rhyme scheme is (aabb). • The poem is an example of free verse. • The poem is based on a regular metre. • It has a flowing / monotonous / staccato rhythm.

Talking about language
The poet uses complex imagery / emotive language / ambiguity / contrasts / unusual associations in order to … • The words (mainly) belong to the word field / area of …

Form and function
The poem conveys / creates a feeling / atmosphere of … • The repetition of the word "…" stresses / emphasises … • The change of (metre) in line x indicates … • The run-on line (ll. x–y) intensifies the feeling of …

Conclusion
The poem is convincing / moving / special because … • … the reader can identify with the speaker / situation. • The reader is left with the impression that …

S6.2 Analysing drama

A play is presented to the audience through direct speech, by actors, either on a theatre stage or in a film/radio play. The setting gives the audience or reader clues about action and atmosphere. The action can be on stage or off-stage. Actors move, interact with each other, exit and enter the stage. Stage directions in the text give the actors instructions on how to present an action or feeling.
A director can decide to change the original setting, in order to change the focus of the play or connect it to current events.

Types of plays

- **Comedy** has a happy ending.
- **Tragedy** has a sad or catastrophic ending.
- **Tragicomedy** is a mixture of both.
- **One-act or short plays**, like short stories, concentrate on one important moment/event.

Setting (what you can see/hear and where)

- Acts and scenes can be set in different **places**, indoor and outdoor settings.
- The **scenery**/backdrop may be detailed or minimal.
- **Costumes, sound, lighting** and **props** (chairs, beds, bags, letters, swords etc.) contribute to action and atmosphere.
- The **time setting** can be modern/historical, e.g. set in ancient Rome/modern America/the 1960s.
- The **time of action** can be long or short, with time leaps or gaps.

Classic 5-act structure of the plot

- The **exposition** introduces characters and theme.
- The **rising action** increases tension/complications.
- The **climax/turning point** starts a downfall (tragedy) or a turn for the better (comedy).
- The **falling action** increases problems (tragedy) or works towards solving them (comedy).
- The **dénouement** closes the play, with a catastrophe (tragedy) or a happy/open ending.

Characters/Protagonists

- **Major characters** can be heroes/antiheroes – or heroines. Antagonists are enemies or opposites.
- **Minor characters** can introduce major characters or reflect the main action in a subplot.
- **Extras** don't have a speaking part – they may play servants, crowds, armies etc.

STEP 1 Introduction

- Sum up the **main theme** and/or message of the extract/the whole play.

STEP 2 Examining the formal elements

- Look at the elements of each **character** (typical? changing?), their effect on other characters or the audience, what stage directions show,
- **place/time setting**, atmosphere, director's interpretation if describing a performance,
- and the **language** (speech type: crowd scene, dialogue, monologue or soliloquy), characteristic words/register, emotions), e.g. *The playwright/dramatist uses … to show sb's feelings/plans / to express a dilemma.*
- What causes the **action**/feelings in this part? What are the effects of the action here? Does the audience/a character find out something new?
- Describe **how these elements combine** to create a certain atmosphere/feelings/effects, e.g.: *Dramatic irony appears when a character thinks … but the audience knows that it's not true. Comic relief is when humorous scenes with minor characters break up tension in a tragedy.*

STEP 3 Conclusion

Comment on the main effect/impression on the reader/audience; compare/contrast with other scenes/plays. If asked, give a personal response.

RADIO *(without preamble, having been switched on by Mrs. Drudge)* We interrupt our programme for a special police message. *(Mrs. Drudge stops to listen)* The search still goes on for the escaped madman who is on the run in Essex.
MRS DRUDGE *(fear and dismay)* Essex!
RADIO County police led by Inspector Hound have received a report that the man has been seen in the desolate marshes around Muldoon Manor. *(Fearful gasp from Mrs. Drudge)* The man is wearing a darkish suit with a lightish shirt. He is of medium height and youngish. Anyone seeing a man answering to this description and acting suspiciously, is advised to phone the nearest police station. *(A man answering this description has appeared behind Mrs. Drudge. He is acting suspiciously. He creeps in. He creeps out. Mrs. Drudge does not see him)*

From: Tom Stoppard, *The Real Inspector Hound*, 1968

S6.3 Analysing a speech

Three elements are often mixed in a speech, but depending on the purpose, one of them is dominant:

- **informative:** telling people what you know about a topic
- **explanatory:** showing people how something works or why it is effective
- **persuasive:** trying to win people over and persuade them to take action

Step 1 Preparing an analysis

Gather all the necessary information:

1. **Context:**
   - speaker, audience, occasion, purpose

TIP

Speeches are usually prepared for one special occasion, e.g. political speeches given at summit meetings, campaigning events, press conferences or inaugurations. Knowing this helps you find out its purpose.

2. **Content:**
   - introduction (hook, catch the audience's attention etc.)
   - main thesis / main arguments
   - conclusion (rounding off, restate aspects from the introduction, call for action, outlook on the future etc.)
3. **Form and effect:**
   - line of argumentation / structure
   - style and register (→ S10)
   - language (choice of words) and stylistic devices (e.g. direct address, rhetorical questions → S10)
   - effect on the reader
4. **Presentation** (when watching/hearing a speech)
   - presentation style (intonation, stress, gestures, facial expressions etc.)
   - visual aids (e.g. slides)
5. **Conclusion**
   - short summary of your results
   - your impression (if asked for it)

TIP

Take a close look at how arguments are supported to evaluate the speaker's trustworthiness. Emotive language is often used to build a relationship with the audience, but can be manipulative or support prejudice. Even arguments based on feelings should, when possible, also be supported by facts and figures.

Step 2 Writing

Having all information ready, you can start writing your analysis. In your introduction, present the context the speech was given in. Include a brief summary and state the speaker's intention.
Your body paragraphs highlight the findings of your analysis. The concluding paragraph is used to summarise the main results of your analysis. Give your personal opinion if asked for it.

Step 3 Editing and checking → S12.2

USEFUL PHRASES

Introduction
The speech titled "…" was given on (date) by (name) on the occasion of … • The purpose of the speech was to … • … introduces the topic of his / her speech by … • … aims to get the audience's attention with …

Form and analysis
The speaker / orator claims / argues / states / acknowledges that … • He / she provides examples of … which support … • … uses humour / direct address to engage with the audience. • Frequent use of hyperbole / imagery, such as (example), gives the impression that … • … emphasises the importance of … by using repetition. • … draws historical parallels to … • By developing the line of argumentation step by step, the audience can easily follow. • Many arguments are based on feelings / prejudices / facts, which reduces / increases the speaker's trustworthiness. • The formal register suggests that … • The use of emotional adjectives highlights …

Presentation style
The orator's facial expression when speaking about … conveys shock / support / confidence. • His / Her body language suggests … • The speaker's gestures support … • Moving around the room for different arguments conveys … • The combination of his / her gestures and facial expressions underline the speech's goal to …

Conclusion
The speaker concludes the speech by … • All in all, he / she clearly states the aim: … • By ending with an appeal, the message of the speech is highlighted. • With his / her gestures / slides / congruent arguments, the speaker successfully persuaded / convinced / questioned …

S7 Characterisation

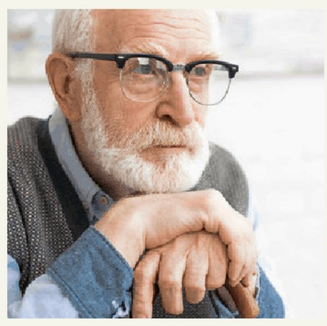
When dealing with a novel, film or play, you will often be asked to analyse or examine a certain character and their behaviour, relationship with others etc. To write a characterisation, you need basic vocabulary:

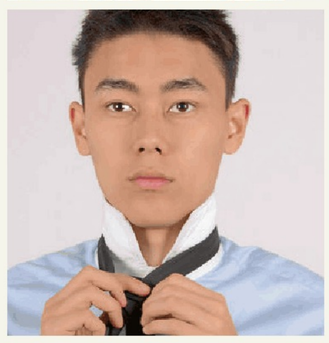
Types of characters

- **protagonist/hero/heroine** (main character)
- **antagonist** (another important character who is in conflict with the protagonist)
- **flat character** (does not change; has no depth)
- **round character** (changes; is presented in detail)

Types of characterisation

- **direct characterisation:** The narrator or a character tells the reader explicitly what a character is like.
- **indirect characterisation:** The reader interprets a character by what the character thinks, says, feels or does, and how he/she interacts with others.





STEP 1 Preparation

Collect any relevant information given in the text about the character:

- personal data (name, age, gender) and appearance
- what the character says/does/thinks (main traits, behaviour, mood, views, language, …)
- what others say (or the narrator says) about him/her.

What do your findings reveal about the character and his/her attitude towards others? Do these characteristics or the reader's view of him/her change in the story? Draw conclusions and use evidence from the text (quotes and lines). → S12.4

STEP 2 Writing

Introduction

- Briefly present the character (basic personal data and outward appearance).
- Say what his/her function/role in the story is and how he/she relates to the other characters.

Body

- Describe the character's traits, behaviour and development, providing details from your notes
- Do not forget to use examples and quotes to support your statements.

Conclusion

- Sum up the most important traits.

STEP 3 Editing and checking → S12.2

USEFUL PHRASES

Personal data
The protagonist is a young/middle-aged/elderly/a 38-year-old single/married person/widow(er)/child of … origin.

Outward appearance
He/She is described as being tall/small • good-looking/handsome/ugly • obese/stocky/slim • healthy/sickly.
He/She has a bony/wrinkled/square/round/oblong face • bright/dull eyes • long/flat/pointed nose • matted/straight/curly hair • … is bald.
He/She has tattooed/weather-beaten/leathery/smooth/freckled/scarred skin • a loud/coarse/sonorous/soft voice.

Positive character traits
He/She is/seems to be amiable • cheerful • open-minded • modest • decent • good-natured • honest • trustworthy • generous • gentle • optimistic • self-confident • sympathetic • considerate • sensitive • reasonable • ambitious • determined • brave • courageous.

Negative character traits
He/She is/seems bad-tempered • cheeky • showy • rude • violent • narrow-minded • gloomy • spiteful • deceitful • unfeeling • stingy • inconsiderate • ruthless • dishonest • unreliable • anxious • pessimistic • shy • lazy • conceited • insecure because he/she …

Drawing conclusions about a character
The body language / This action reveals that …
X's statement "…" (l. x) shows/proves that he/she …
X appears to be / is portrayed as …

Talking about relationships
to build up/continue/break off a relationship
Their relationship is characterised by deep affection/hostility/suspicion/feelings of …
The difficult/poor/close/casual relationship changes in the course of the story/remains unchanged until the end.

S8 Narrative perspectives

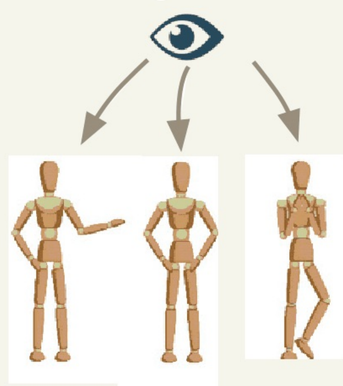
The effect of a story on the reader is strongly influenced by the **point of view**, or **perspective**, from which it is told. Narrative types can be mixed and the point of view can change in the course of the story.

TIP

Check for "**he/she**" or "**I**" in the narration (not in the parts in direct speech!) to find out whether it is written in the third/first person. Don't confuse narrator and author!

Third-person omniscient narrator

- This narrator is not visible in the story and tells the story from the outside, but knows everything (is omniscient) about the characters' thoughts and feelings as well as the background of the story.
- Sometimes the narrator will comment on the characters' behaviour, the events coming later in the story, or even on the writing itself.
- This style of narration is mainly neutral and more distanced than first-person or single perspective narration.

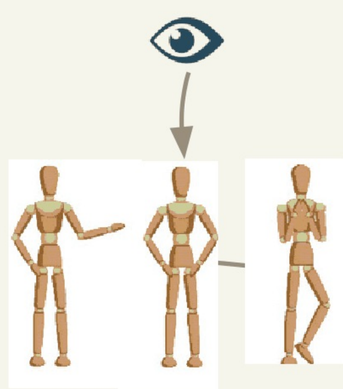


Emma Woodhouse, handsome, clever, and rich, with a comfortable home and happy disposition, seemed to unite some of the best blessings of existence; and had lived nearly twenty-one years in the world with very little to distress or vex **her**. [...] The real evils, indeed, of Emma's situation were the power of having rather too much **her** own way, and a disposition to think a little too well of **herself**; these were the disadvantages which threatened alloy to **her** many enjoyments.

From: Jane Austen, *Emma*, 1816

Third-person limited narrator

- This type of narrator tells the story from the outside, but only describes feelings and thoughts from the perspective of one particular character in a story.
- The narrator is not identical with this character.
- We sympathise more easily with the character we are told most about.

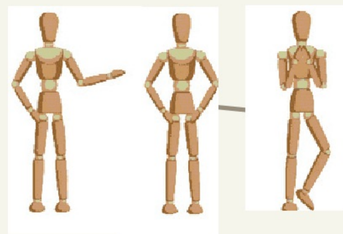


It affected **him** on the spot as a move in a game, and **he** was even then not without the sense that that wasn't the way Jeanne should be married. But **he** quickly showed **his** interest, though – as quickly afterwards struck **him** – with an absurd confusion of mind. "You? You and – a – not Chad?" [...] Yet didn't it seem the next minute that Monsieur de Vionnet was after all not in question? – since **she** had gone on to say that it was indeed to Chad **she** referred.

From: Henry James, *The Ambassadors*, 1903

First-person narrator

- A character narrates the story from his/her own perspective. ("I …") We only know what this character thinks, knows, sees or hears.
- The first-person narrator is often, but not always, the main protagonist.
- We understand and sympathise most easily with this type of narrator.



I give Pirrip as **my** father's family name, on the authority of his tombstone [...]. As **I** never saw **my** father or **my** mother, and never saw any likeness of either of them (for their days were long before the days of photographs), **my** first fancies, regarding what they were like, were unreasonably derived from their tombstones. The shape of the letters on **my** father's gave me an odd idea that he was a square, stout, dark man, with curly black hair.

From: Charles Dickens, *Great Expectations*, 1861

USEFUL PHRASES

Writing about narrative perspective
The story is told by a … narrator. • The neutral description of … lets the reader judge … for himself/herself. • The biased description of … shows why/how we are expected to judge him/her. • The narrative perspective is limited, because the reader only sees … • We immediately share the experiences/feelings of the first-person narrator. • Therefore, we understand best why/how the character deserves sympathy.

S9 Narrative techniques

Structure

- The **plot** (what happens) can be told directly to the reader, or by one character to another in the story.
- The **exposition** is the first part of the narrative. It gives basic information about setting, characters and plot.
- There is often a development in the main part, in which a conflict escalates (**rising action**). After the **climax** or turning point, we speak of **falling action**.
- The ending may be surprising, abrupt or open. A classic **dénouement** is the resolution of a conflict or solution to a mystery, making the ending happy or tragic.
- A **frame story** presents a story within a story.

Chronology

- A **back story** gives the history of characters, objects, places or other elements in the story.
- In a **flashback** the narrative is taken back in time (a popular film technique).
- In a **flash-forward** future events are revealed.
- **Foreshadowing** means that there are clues early in the story that hint at a future development. This is typical of crime and mystery stories, or tragedies.

Narrative situation

- The **point of view** of the narrator shows his/her attitude to the characters and can limit what the reader knows.
- An **unreliable narrator** does not tell the whole truth to the reader.
- **Suspense** is created by not giving away too much information; typical of crime or adventure stories.
- **Tense** influences the distance between reader and characters. If the narrator uses present tense, you feel close to the action.
- **Irony** can be used as a distancing effect by the narrator.
- Narration can vary between **dialogues** (direct speech), **description** and **comments**.
- More distance is created when the narrator uses **indirect speech** to report what the characters are saying and thinking.
- **Stream of consciousness** represents, as exactly as possible, what the character is thinking, and seems unstructured, chaotic and very close to the reader.

Frame story

But, one idle and rainy day, it was my fortune to make a discovery of some little interest. Poking and burrowing into the heaped-up rubbish in the corner, unfolding one and another document [...] I chanced to lay my hand on a small package [...] There was something about it that quickened an instinctive curiosity, and made me undo the faded red tape that tied up the package, with the sense that a treasure would here be brought to light. [...] They were documents, in short, not official, but of a private nature.

From: Nathaniel Hawthorne, *The Scarlet Letter*, 1850

Foreshadowing

The way I figure it, everyone gets a miracle. Like, I will probably never be struck by lightning, or win a Nobel Prize, or become the dictator of a small nation in the Pacific Islands, or contract terminal ear cancer, or spontaneously combust. But if you consider all the unlikely things together, at least one of them will probably happen to each of us. [...] My miracle was this: out of all the houses in all the subdivisions in all of Florida, I ended up living next door to Margo Roth Spiegelmann. [...] Margo always loved mysteries. And in everything that came afterward, I could never stop thinking that maybe she loved mysteries so much that she became one.

From: John Green, *Paper Towns*, 2008

Stream of consciousness

She had often wanted to write to him, but torn it up, yet felt he understood, for people understand without things being said, as one realises growing old, and old she was, had been that afternoon to see her sons at Eton, where they had the mumps, to be quite frank, then, how could Clarissa have done it? – married Richard Dalloway? a sportsman, a man who cared only for dogs. Literally, when he came into the room he smelt of the stables. And then all this? She waved her hand.

From: Virginia Woolf, *Mrs Dalloway*, 1925

S10 Style, tone, register and stylistic devices

Style is the typical way of writing or speaking used by a person; their choice of tone, grammar and narrative techniques.
Tone is the general mood, feeling or attitude being expressed; it is the emotional content of a text rather than the devices used.
Register is the choice of words, style and grammar to match the status of and relationship between people in different social contexts.

TIP

- Because **style**, **tone** and **register** are difficult to separate, they are mainly considered together.
- It is useful to note the way a character speaks.
- Don't forget: Form follows function. Comment on the way these devices are used to convey an impression.

Situation	Features	Examples
formal: in a formal speech/letter to address someone unknown or higher in a hierarchy	• respectful, neutral, detached style • complete and complex sentences • formal expressions • foreign/specialist words	*After analysing the evidence, we concluded that the hypothesis was correct. • I would be grateful for your advice on this.*
informal: used in spoken rather than written language when speakers know each other well	• more personal and familiar style • simple sentences; can be incomplete or ungrammatical, dialect or slang • vivid, colloquial or vulgar expressions	*Morning all! • How's things? Fancy a cuppa? • Gotta go get a donut. • Ain't you got brains? C'mon, stupid.*
literary: used mainly in written literary texts	• eloquent/elevated style • complex sentences, rich vocabulary • use of stylistic devices • can combine registers for various effects	*"So we went on in the quiet, and the twilight deepened into night. The clear blue of the distance faded, and one star after another came out."* From: H. G. Wells, *The Time Machine*, 1895

Here are some of the most important **stylistic devices** used to make a text more interesting and effective.

alliteration: bold, bright and beautiful
anaphora: I didn't like his hairstyle. I didn't want to tell him. I didn't think I ought to be unfriendly.
antithetical phrase/contrast: a fire-and-ice relationship; a white star in the dark sky
enumeration: old, grey, suave, majestic
hyperbole: I spent hours in front of the mirror.
irony: Well, that was clever! Now it's broken.
parallelism: It's great for me, for you, for all of us.
personification: Huge cities never sleep.
repetition: "March for your rights!" he cried, and we marched and marched.
rhetorical question: Wouldn't we all like a holiday?
simile: He was acting like a bull in a china shop.
metaphor: She's a little monkey.
synecdoche: I need a new set of wheels. (= a car)

How language is used can highlight certain aspects of a text.
word choice: e.g. frequency of adverbs, unusual/specialised vocabulary, puns, wordplay or imagery
sentence structure: e.g. emphasis constructions (cleft sentences, emphatic do, emphatic expressions), passive voice

The use of language can, for example, intensify the tone or convey different degrees of how important an issue is. Consider it carefully to analyse the author's intended effect.

USEFUL PHRASES

Describing style, tone and register
The author/speaker uses/combines …
… everyday/colloquial/informal/vulgar language. •
… formal/literary/archaic/slang expressions. •
… a concise/witty/eloquent/clear/impersonal style.

An atmosphere of … is created by using …
… a humorous/ironic/serious/critical/positive tone. •
… vivid/animated/exaggerated language. •
… a polite/blunt/rude way of addressing sb.

S11 Skimming, scanning and taking notes

S11.1 Skimming and scanning

Skimming

Skimming means going through a text quickly and getting the gist. This technique is useful either when you first look at a text before you analyse it in detail, or when there is no chance to look at the text in detail.

TIP

Look out for **headings**, **pictures** and **key words**. They give you an idea of what to expect from a text. Don't read every word; concentrate on beginnings and ends of paragraphs as well as key words.

Scanning

Scanning means going through a text quickly and finding particular details. This technique is useful either when only part of the text is relevant because you have to answer particular questions on it, or when you have to compare only some aspects in different texts.

TIP

What **questions** do you want to answer using the text? Guess relevant key words and look out for these when scanning the text. Stop when you find one and read that part of the text carefully. Underline or mark the text if possible. Take notes if necessary.

S11.2 Taking notes

STEP 1 Deciding what you need

Depending on what you want to do with your notes later, decide what you want to note down, i.e. just skimming for the gist (for a summary or to prepare a talk) or scanning for particular details (e.g. for a comparison).

STEP 2 First reading

Read the text and underline or mark it, if possible. Use systematic markings, symbols and abbreviations you will recognise when you look at them later on.

STEP 3 Taking notes

Go through the text again to extract the important headings (or questions) and key words from the text. Write them down and add your own comments. You can use mind maps, grids, flow charts or other ways of collecting and visualising information if you like.

STEP 4 Adding more points

If you need more detailed information for some aspects, you can add these points to your list from Step 3 after scanning the text. Add comments if necessary.

TIP

- Use **simple language** for your notes. Don't just copy words you don't understand.
- **Structure** your notes by writing them in a sensible order with headings. Use numbers, bullets (•) or dashes (–) to list subordinate points.

Gist (skimming):
– after car stolen, Delaney gets another
– meets Kyra in restaurant, feels depressed
– Kyra sees dog locked in sb's car, angry
– D. wants to calm down and go for hike
– but then stays watching car for thieves
– K. sees Mexican jobseekers, angry …

Details (scanning):
Contradictions:
– Delaney anti-racist but scared of immigrants, ashamed of feelings of hate
– D. knows hiking would calm him but stays, paranoid, watching new car
– Kyra wants to protect her dog and others but has no sympathy for suffering immigrants

Example about: T.C. Boyle, *The Tortilla Curtain*, 1995; Part 2, Chapter 1

Basic writing skills

S12 Basic skills for writing your own texts

S12.1 Writing paragraphs

Writing compact paragraphs helps the reader to recognise the structure and understand your text better. An introductory paragraph catches the reader's interest with a question you can answer in steps and come back to in your conclusion. Most paragraphs state, support and comment on one aspect, argument or idea:

Ideal paragraph structure

- The topic sentence (the first sentence of the paragraph) is a 'mini-thesis' which states one main idea, clearly and without detail.
- Supporting sentences have a connecting word or phrase to the topic sentence and give facts, details or examples which support the main idea.
- Paragraph conclusions comment on the information and round off the paragraph.

TIP

Writing good sentences

- Vary **sentence structures**. Highlight important aspects by putting them at the beginning of a sentence.
  Link sentences with connectives:
  also • although • as … as • as well • even if • for example • however • in order to • in spite of • not until • since • so • therefore • unless • whereas • while
- **Link paragraphs** with structuring devices:
  first of all • secondly • on the one/other hand, … • furthermore • consequently • it is true that … • but • finally • last but not least
- Use **adverbs of degree (least to most)**:
  (not) at all • hardly • rarely • at least • rather • quite • really • particularly • almost • most of all • absolutely • completely • extremely • drastically • utterly
- Add **adverbs of comment**:
  (judging extent) possibly • apparently • probably • in fact • actually • basically
  (adding opinion) naturally • of course • obviously • frankly • understandably
  (influencing emotion)
  sadly • unfortunately • fortunately • luckily • thankfully • amazingly

This is an example of a short essay on the task "Assess which of the problems caused by rainforest deforestation are most urgent."

Introduction

Rainforests are disappearing rapidly. **Naturally**, problems arise when these unique tropical forests are cut down. But which of them are the **most urgent**?

Main part, in paragraphs, from the weakest to the strongest point

Sadly, one result of deforestation is that more than half of the world's animals are endangered. The tree kangaroo and the jaguar are **almost** extinct. Animals play an important role in the forests, **for example** the spider monkey for seed dispersal. **So** if these animals die, not only the food chain, but also plant survival will be affected.

Furthermore, food from plants like avocados, guavas, bananas or pineapples can no longer be harvested in these forests if they are cut down. Medicines and other products are made using plants from the forests **as well**. We lose valuable resources if we clear forest areas.

The **most** worrying effect **of all, however**, is that when logging companies cut down these trees, they are also cutting the great ability of these trees to absorb carbon dioxide. According to the WWF, 15 % of all greenhouse gas emissions are a result of deforestation. We simply cannot afford to lose more trees.

Conclusion, referring to the introduction

Although it may seem **most urgent** to save the climate, the whole interconnected ecosystem is vital for a healthy planet. **Consequently**, we need to save animals, plants *and* the air that we breathe.

S12.2 Editing and checking

- **Plan in enough time** to read through your draft and check for mistakes. Take a break before you start reading, if possible.
- Concentrate on **just one aspect** in the whole text. **Then read again** for the next.
- Keep a list of your most **frequent mistakes** and check for these first.
- Check for **spelling, grammar and punctuation** mistakes.
- Read aloud (or in your head) to **check the flow** of the text.
- Make overly complex sentences **simpler and/or shorter**.
- Check for **correct content** and **logical structure**. Is an important point missing?
- Look for where you can **add variety** in words and sentences, e.g. by using synonyms or choosing different connectives.
- Check for appropriate **style and register**.
- If possible, **ask someone else to check** your text.
- In an exam, write a neat and tidy **final version**.

Compare the first draft of the fourth paragraph from the essay in S12.1 with the second draft below, after the advice has been followed.

First draft

A worrying effect of cutting down trees is they cut the trees' ability, to absorp carbon dioxide. 15 % of all greenhouse gas emissions is a result of deforestation. Trees are important.

Logic:
There is no link to the previous paragraph. Add a connective, e.g. *however*

Content:
- Show more clearly how important this aspect is in your argumentation, e.g. *the most worrying … of all*
- Who are "they"? Explain *who* is causing the problem.

Sources:
"15 %" – You should mention the sources of statistics and data.

Sentence structure:
Make the structure clearer

Vocabulary:
"cut" – This sentence is confusing. Explain better.

Punctuation:
No comma necessary here

Spelling:
"absorp" should be *absorb*

Grammar:
"is" should be *are*

Style:
"important" – better to use a more vivid phrase: *cannot afford to lose*

Second draft

The most worrying effect of all, however, is that when logging companies cut down these trees, they are also cutting the great ability of these trees to absorb carbon dioxide. According to the WWF, 15 % of all greenhouse gas emissions are a result of deforestation. We simply cannot afford to lose more trees.

TIP

Peer editing and online tools
It is easier to find other people's mistakes than your own, especially with classmates at a similar learning stage, doing similar tasks. Exchange texts, mark weak points and give positive tips.
Using an online dictionary or **grammar/text support tool** (or book) may help too.
But remember: None of these are fail-safe! It is your responsibility to double-check.

S12.3 Sources

You must document all sources used for longer texts or written work, e.g. a term paper. Starting your list early, in the research and writing phase, will help you later. Ways of listing details vary, but they all follow the same principle: The most important details are the author/original source and title; then the publisher and date, i.e. how to find the text.

Making footnotes and citing sources

- The **first footnote** for a source should list the full details. Use your software's automatic function.

> Bill Smith analyses British migration problems.[1]
> [1]Smith, Bill, *Real Life in the UK*, London: Brown, 2020, p. 3.

- If you quote the **same source again**, it can be written in a short form like the Harvard system: **author, year and page number** in a footnote or in brackets in the text: *Smith 2020*: 37, or: *ibid., p. 3.*, if you keep quoting from the same text.

> Smith writes that real life is about integration.[2]
> [2]Smith 2020: 23.

- For more than one book by the same author, add a short form of the title.

> For these problems (Smith, *Real Life*, 2020: 37 ff.) Smith suggested some solutions in his next book (Smith, *What Next?* 2021: 3).

Creating a list of references (titled References or Bibliography)

- Write your list in alphabetical order of authors' surnames. References can be in sections, e.g.: Books • Articles • Internet sources • Other sources (e.g. your photographs, interviews).
- Include the following details: author's surname • first name • "article title" *or book title* • place of publication • publisher • publication year • page number(s) if relevant
- If you read just one chapter, add Chapter X.

> Adiga, A., *The White Tiger*. London: Atlantic, 2008.
> Eggers, Dave, *The Circle*. New York: Knopf, 2013.

- For a newspaper/internet article or a text from a compilation or journal, write author, "title", then
  in: newspaper, date and page number or
  in: website 'online' with date or
  in: first editor's name, (ed.), book title, and publishing details.

> Jones, Owen, "Brexit, one year on", in: *The Independent*, 31 January 2021, p. 5.
> Stone, Daniel, "This Land Is Your Land", in: *National Geographic* online, 23 April 2014.
> McAteer, M., "Ireland, Modernism and Imperialism", in: Nash (ed.), *Review of English Studies 298*. Oxford: OUP, 2020.

S12.4 Quoting

Always make a clear difference between the text you write yourself and texts or facts written by others. You can cite a text **directly**, with quote marks: "…", or **indirectly**, paraphrasing in your own words using (**cf.** ll. xy). Use [. . .] to add to or leave words out of a direct quote, **l.** for line, **ll.** for lines, **p.** for page, **pp.** for pages and **ff.** for following pages/lines. Use '…' for direct speech in a quote, and cite from a poem or play with / between the lines:

> In her poem "Life", Emily Dickinson uses the metaphor of a bird: "Hope is the thing with feathers / That perches in the soul" (ll. 1–2). It "sings the tune […] and never stops at all"; and in contrast to poetry itself, hope works "without the words" (ll. 3–4), which presents it as a universal emotion not connected to language.

USEFUL PHRASES

Direct quotes (whole sentence):
In his/her book/article …, X states, "…" (cf. p.7 ff.).

Direct quotes (built into your sentence):
The advantage is that "the … are …", claims X (cf. l.6). •
X presents … as "…", which … (cf. p.12). •

Indirect quotes (paraphrasing)
X claims/reports/writes in … (title) that … •
According to X … is/has/was/could … (cf. pp. ll.7–9). •
In X's article there is a good description of …, which is based on/gives reasons for/explains why … (cf. l.4). •
While X argues against …, Y gives reasons for …

S13 Summarising and outlining

When you write a **summary**, you have to briefly restate the author's main ideas (non-fictional texts) or retell a story in your own words (fictional texts). Your summary should be much shorter than the original, usually about a quarter to a third of the length of the original text.
If you are asked to **outline** an aspect from the text, you should find all parts relating to that aspect and briefly summarise their content, rearranging the points in a different order if necessary.
Be aware that **online summarising tools** may generate a reasonable summary of general content, but outlining particular aspects is much less likely to succeed. Successful summarising (and quality checking) is an essential skill you need to be able to do without their help.

STEP 1 Preparation (NON-FICTIONAL text)

- Read the text carefully to find out the main idea (thesis). Underline it.
- Read the text again and highlight ideas, facts or arguments (words and phrases rather than whole sentences) that support the thesis.

OR

STEP 1 Preparation (FICTIONAL text)

- Read the text carefully and underline the main characters and setting.
- Divide the text into sections. When there is a new aspect or development, underline key words, main points and the turning point in the plot.

Extract from the original text

[...] it must have been nearly hysterical at times. Companies might have had as many as thirty plays in their active repertoire, so a leading actor could be required to memorize perhaps fifteen thousand lines in a season as well as remember every dance and sword thrust and costume change. Even the most successful companies were unlikely to employ more than a dozen actors, which meant a great deal of doubling up. Julius Caesar, for instance, has forty named characters, as well as parts for unspecified numbers of "servants", "other plebians" and "senators, soldiers and attendants".

From: Bill Bryson, *Shakespeare*, 2008

STEP 2 Writing, for both types of text

- In the first sentence mention the source (min. author, title), text type and the main idea/theme of the text.
- Write short paragraphs summing up the major arguments (non-fiction) or what happens, who contributes to the action, and how the events are connected (fiction). Follow these rules:
  - Use your own words as often as possible.
  - Use the present tense.
  - Leave out non-essential information (e.g. examples, descriptive details, direct quotes).
  - Do not include your own ideas and opinions.

STEP 3 Editing and checking → S12.2

- Check and if necessary revise your summary. You can do this best if you imagine you are a reader who knows nothing about the topic.

Example summary of a non-fictional text:

Bill Bryson writes in his biography *Shakespeare* (2008) that the 'golden age' of theatre in Shakespeare's time was extremely difficult for both actors and writers, who had to work very hard. He says that theatre companies had to perform around five different plays every week for about two thousand spectators a day to make a good profit.

There was also a great demand for new plays. Yet writers struggled to make a living, as plays then belonged to the company.
Actors' lives were hard too. They played several roles in all their plays and had to learn thousands of lines and all the acting instructions, dress changes and dances. Being reliable was essential, according to Bryson. Actors were fined heavily if they were late or wore expensive costumes outside the playhouse.

USEFUL PHRASES

Non-fictional texts
According to the author, … • The author says/writes/claims/states that … • In addition/conclusion, the author argues that …
Fictional texts
X makes an important discovery/decision here. • The relationship between X and Y takes a turn for the worse/better. • There is a change in …, which causes … to …

Writing skills

S14 Essay

S14.1 Argumentative essay

An argumentative essay (or composition) presents a controversial topic from opposing points of view in a clear and logical way. Typical tasks will ask you to **discuss**, **assess** or **evaluate** a topic or statement.

STEP 1 Preparation

Collect ideas and information about the topic; note arguments for and against it. Use mind maps or lists.

Make an outline of what you are going to write and in which order. For the body of your essay choose a logical structure which fits the topic/task best:

- **Dialectical approach:**
  - Present all of the negative points first, then the positive or alternate between arguments and counter-arguments for each aspect.
  - Arrange points, e.g. from weakest to strongest.
- **Other approaches:**
  - chronological order
  - comparative: similarities, then differences
  - enumerative ('list' form): neutral sequence of paragraphs

Decide if you want to persuade the reader to agree with you or if you want to remain neutral.

STEP 2 Writing

Introduction

Present the issue and attract the reader's attention, for example by using background facts about the problem and its relevance today or referring to a visual, a suitable quote or short anecdote or question(s) that you will give answers to in the essay.

Body

Based on your outline, present each point in a separate paragraph. → S12.1

Support your points with evidence (examples, statistics, personal experience etc.).

Conclusion

Give a short summary of what you have written, but do not introduce any new ideas here. You may: give an outlook on further consequences/future developments/possible solutions; state your own opinion/give a recommendation or appeal to the readers to reach their own conclusion.

STEP 3 Editing and checking → S12.2

USEFUL PHRASES

Presenting aspects and examples

… consists of (two) aspects. • It is a … rather than a … problem/issue. • … should also be considered/mentioned. • … is relevant/completely irrelevant to … • There are various reasons why … • This also raises questions about … • Some researchers say …/Studies show … • Proponents/Opponents say/point out …

Using connectives → S12.1

Initially, it appears that … • It could be argued that … • However,/Conversely,/In direct contrast, it could also be argued that … • There is much evidence to suggest that … • Ultimately,/On balance, it is clear that …

Talking about developments and results

… can/will/should lead to/cause/result in … • The main/short-term/long-term consequences are … • … could have serious/far-reaching consequences for …

Summing up/Conclusion

Therefore,/Consequently,/As a result, people should/might/must … • In other words, … • And here's what really (matters/happens/is at stake): …

S14.2 Comment

A comment is a type of essay in which you give your opinion on a topic. It usually deals with a controversial issue or statement, which can be based on a text, quote, visual or statistics.

STEP 1 Preparation

- Form your opinion on the topic.
- Collect all the material you can (arguments and examples) to support your opinion.
- Think of possible counter-arguments. Refuting them can be a good way to convince the reader.
- Make an outline to structure your material. It is a good idea to start with the weakest argument and end with the strongest.
- To make your text convincing, plan stylistic devices, e.g. rhetorical questions or hyperbole. → S10

STEP 2 Writing

Introduction
Present the issue and attract the reader's attention. When commenting on a given text, briefly summarise the point the author makes.

Second part
If you disagree: Build up your arguments from agreeing with part of what the author says (and/or giving counterarguments) to giving the strongest argument for your opinion.
If you agree: Go through the author's points and give more examples/proof, ending with the strongest argument.
Present your arguments in paragraphs. → S12.1

Conclusion
Summarise your opinion and give an outlook on further developments or possible solutions. Do not introduce any new ideas here.

STEP 3 Editing and checking → S12.2

Example of a comment

Peace and wealth
The author claims that competition is the key to global peace and wealth. There are a few aspects which would support this view, but can it really be true that this behaviour, essentially a battle between opponents, can produce peace and riches?

It is true that healthy competition between businesses prevents corruption, monopolies and over-inflated prices. Large-scale corruption and poverty makes people dissatisfied with leaders or managers. This could lead to riots.

Maybe the author also assumes that competition increases productivity, which does indeed raise short-term profits for employers and employees.

I find it hard to believe, however, that competition is the most important factor. Concentrating on a supportive social atmosphere instead of on competition makes people less stressed, more secure and more productive. Companies who care for their workers earn more money in the long run.

World peace is obviously much more affected by violence, crime and terrorism. I disagree with the author; good government, diplomacy and education are certainly the key to global peace, and hard work in a cooperative environment is the real key to wealth.

USEFUL PHRASES

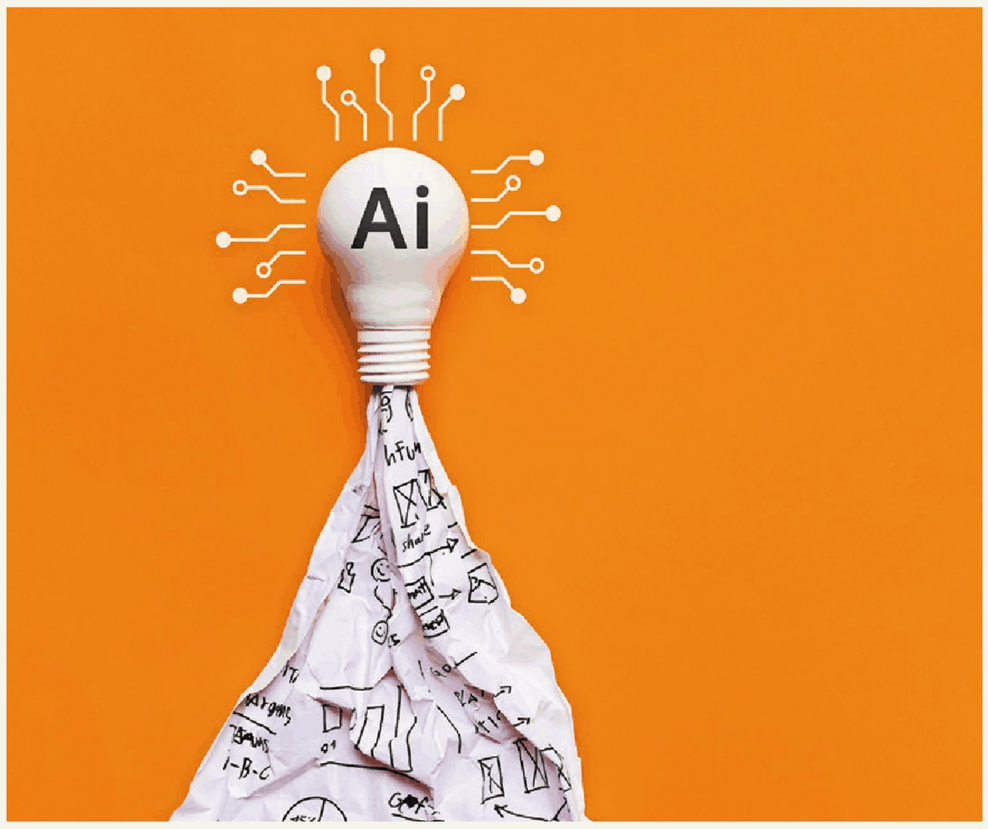
Expressing opinions/Convincing people
Those who advocate … often argue that … • It might be argued that … • We have to bear in mind, however, that … • With this in mind you can better understand why … • So what is it that (makes people do sth…/leads to…)? • So why …? • I believe/suppose … I am sure/convinced/certain that … • As far as I can see, … • Looking at … from this/their point of view, you have to admit that … • It is quite obvious that … / There is no doubt that …

Countering arguments
I agree/do not agree at all with … • However, I agree with … only to a certain extent. • Certainly, the author has a point. Yet/Nevertheless … • This certainly sounds good. However, … • I would like to mention the fact that … • I strongly question/support/object to … • I find it hard to believe that … • Instead of adopting this (simplistic) stance, we should … • There is something fundamentally wrong with this idea/point of view.

Summing up/Conclusion → S14.1

S14.3 Using generative AI to improve texts and to study

By using it cleverly, you can use generative AI to support your learning and improve your writing. But remember that AI is **trained on big sets of data** and works with statistical probabilities to create answers. It cannot differentiate between correct or false statements, so its **output may contain mistakes, be biased** or **outdated**. That's why you always have to critically review the results: **double-check the facts** with other sources, decide if the **content is valid** and **logical** or if there are **inaccurate** or **misleading aspects**. Also **document in your sources** when you have used AI to create a (part of your) project. Authorship of AI output is still being debated, so artists / authors might be able to claim rights if their work has been used to train the AI.



What AI can do

Task	Examples
Researching / Creating ideas	• Let a chatbot gather arguments for writing tasks / presentations. • Ask for examples / details to support your arguments. • Prompt it to improve your own ideas/arguments. • Generate ideas for a storyline, characters, or settings for creative writing tasks. • Let AI write a complete story / (argumentative) essay / … based on your input.
Structuring ideas	AI chatbots can prepare a structured outline for your topic.
Language and style	• Some AI tools can proofread your writing and make suggestions to improve your grammar and spelling, use of words and writing style. • Ask AI to write or modify a text for a certain style, e.g.: *(Re-)Write this text in the style of Shakespeare / in an informal style / as a formal invitation.*
AI as a learning partner	AI can help you study as well. For example, try this: • Do a role play with a chatbot to test your arguments before debates. • Prompt AI to break down complex tasks into smaller steps. • Ask it to identify weak or missing points in your texts / presentations.
Other output	AI can also manipulate visuals (e.g. create / change images or videos, add filters), produce music, answer questions and have conversations – and new opportunities are still being discovered.

Creating prompts

The task you give a generative AI tool is called a prompt. Prompts need to be very specific and clear for the AI to produce exactly what you want it to. Consider these tips:

- Be specific: Describe details of topics, the style and setting, mood, characters, length etc.
- Use "do" and "don't" to include / exclude aspects.
- Use examples of or reference other artwork (i.e. "in the style of")
- Modify your previous prompts until you get the outcome you want.

Example:
First draft: *Write a comment arguing that attending college should be free for everyone.*
Improved prompt: *Write a 300-word comment arguing that attending college should be free for everyone. Use complex grammatical structures and formal vocabulary, don't use short forms. Include one con argument and two stronger pro arguments. Support the arguments with concrete examples. Conclude that attending universities should be free for all to ensure equal chances at higher education.*

S15 Speech

Three elements are often mixed in a speech, but depending on the purpose, one of them is dominant:

- **informative:** telling people what you know about a topic
- **explanatory:** showing people how something works or why it is effective
- **persuasive:** trying to win people over and persuade them to take action

STEP 1 Preparation

- Check your purpose. Is your main intention to inform, explain or persuade? Should the speech be entertaining or serious or both?
- Think about your audience. Does the topic interest or affect them? What do they know about it already?
- Organise points logically using connectives to link the sections.
- To make your speech convincing, find suitable stylistic devices. → S10

STEP 2 Writing and making the speech

Introduction

- Greet the audience politely. Thank them for the invitation. State your topic and its importance.
- Catch your listeners' attention, for example with: *a surprising fact or trend • a new discovery • an eye-opening experience • a provocative statement or question • an anecdote/joke/quote.*
- State your aim and outline your speech structure.

Body

- Hold your listeners' attention. Develop your ideas step by step, e.g.: *in chronological order • from the least to the most important idea • all arguments against and then for your idea • alternating pros and cons • connecting problems with solutions.*
- Support your statements with facts, statistics or examples of personal experience.
- Clearly link the sections of your speech. → S12.1
- Repeat and emphasise important ideas.

Conclusion

- Round off your speech with one of the following: *a short summary • a rhetorical question • a quote • a promise • an appeal • a call for action • a vision of this topic in the future*
- Ask whether anyone has any questions and be prepared to defend your arguments.

TIP

Public speaking

- Introduce yourself.
- Announce what you're going to talk about. Then say it. Then sum up what you have said.
- Speak in a slow, clear, natural way, using cue cards.
- Stress important words to emphasise key points.
- Pause at the end of each sentence.
- Make sure you don't talk for too long. Most people start to lose concentration after ten minutes.
- Rehearse your speech. Ask someone to listen and give you feedback.
- Do you need to allow time for questions? Have you prepared more information for your answers?

USEFUL PHRASES

Dealing with problems
… is a serious/pressing/urgent problem. • We can overcome this difficulty/settle the conflict/make a compromise/negotiate an agreement/promote reconciliation by …

Looking into the future
In the near future/short term/long term/long run, … • A short-/long-term solution would be to … • I am hopeful/confident that … • We should work towards …

Taking action
We have to ensure/see to it that … • We should take care not to … • I am prepared/determined to … • We should adopt a resolution to …

Special stylistic devices for speeches
direct address • enumeration • anaphora • imagery • rhetorical questions • hyperbole • alliteration • contrast • repetition • appeal to the audience

S16 Review

Reviews range from short, informal opinions to well-planned, complex reviews written by professional critics, depending on their purpose and target group. Even if the review is negative, you should aim to entertain and use strategies to hold the reader's interest. Most reviews show the following characteristics:

STEP 1 Introduction
- a joke/quote/anecdote to catch readers' interest
- the writer's first reaction
- clear statement of what is being reviewed
- title and main theme

STEP 2 Body
- outlines the plot and comments on characters/actors or short quote(s), without giving away too much about the ending
- writer's opinion of central aspects, supported by facts and examples

STEP 3 Conclusion
- writer's view is summed up
- usually includes a recommendation or a warning
- may compare what is being reviewed to another example of its type
- often rated, e.g. 'four stars out of five'

Film or film series review
- Mention genre: comedy, gangster, adventure, action, drama, western, romance, epic, thriller?
- Does the film or series fit/expand/change the genre?
- Comment on actors: appropriate/convincing?
- How do the technical elements (editing, lighting, special effects, sound, camerawork) contribute to the overall effect of the film/series?
- Comment on director, compare with other films.
- If based on a novel/a remake, give details of earlier version(s) and compare aspects. → S28

Theatre/live performance review
- Include the location and date of performance for concerts, shows and plays.
- It is important to name and comment on the author, director, actors or performers.
- Comment on the director's interpretation, special effects, stage and costume design, music, setting, style and language. → S6.2
- Compare with earlier versions or original work.
- Write on feelings during/after the performance.

Book review
- Give information about the author: who he/she is, what he/she has written before; are they famous?
- Mention genre: crime novel, historical novel, short story, non-fiction, fictional novel set in …
- Comment on protagonists, setting, time or plot.
- Mention the effect of language and style, narrative perspectives and techniques, concentrating on the most marked/interesting aspects. → S3–S5, S7–S10
- Compare this book with others/your experience.

Review of an internet website
- Purpose of the website clear (information, advertising, selling, publicity or appeal)?
- Comment on the home/start page: suitable impression, clear message, illustrations?
- Navigation logical, easy to use or confusing?
- Quality of information: regularly updated, sources named, trustworthy?
- Quality of language and text length suitable?
- Overall impression: effective, convincing?

USEFUL PHRASES

Good phrases for reviews
Who would have thought that … • Although I had initially expected … • … has made an outstanding debut as … in … • … was most/least convincing/impressive/… in the opening/closing/ … scene because … • My favourite moment was in… /at the point when … • I found … hard to believe/difficult to follow. • I didn't understand … • … was the best/worst/funniest/most … performance/book/version/website/film/series … I have ever watched/read/reviewed. • The best thing about … was … • … was absolutely amazing/fantastic/hilarious. • … made me cry/laugh/wish I was … • I would recommend this … to anyone who loves … • Don't watch/read this … if you hate …

Summing up/Conclusion → S14.1

S17 News article

Whether online or in print, there are three basic types of news articles: **reports** (news), **features** (news and background) and **comments** or **leaders/editorials** (including the writer's opinion).
News reports inform the public about interesting and important events in an unbiased way. As total objectivity is not possible, they should at least be fair, with all the relevant points included, even if the writer does not agree with them.

STEP 1 Preparation

- Research the topic and make sure you can answer the wh-questions: Who? What? When? Where? Why? – and sometimes How? or So what?
- Remember the ABC of news writing: Accuracy (be exact – all the facts have to be correct), Brevity (keep it short and to the point), Clarity (make sure everyone understands).

STEP 2 Writing

- Attract the reader's attention with the headline and the lead (usually the first sentence or paragraph) which contains the most important or exciting point and makes the reader want to go on reading. → S3.1, S12.1
- The structure of a news article is an inverted pyramid with the most important aspect at the top. More facts and additional details follow, with the least important ones at the end, so readers can stop reading when they feel they have enough information. If the story is written well, however, he/she will read on.

STEP 3 Editing and checking → S12.2

TIP

Using the right style

- Good news style is objective. Stick to the facts and do not give your opinion.
- Be informative, active (avoid passive sentences) and to the point, with nothing repeated and no unnecessary information.
- Keep everything logical and easy to understand.
- Quotes, examples and anecdotes are often used in news writing. Make sure quotes match the speaker's intention. Without the right context, they may be misunderstood.
  Only use quotes to make a point clearer.
- In a tabloid report, however, use emotive language and include vivid descriptions. → S3.1

Here is an example of the same story as reported in a serious news article and a tabloid news article.

Australia fires: tens of thousands stranded while attempting to flee

Tens of thousands of people remained stranded on Thursday evening while attempting to flee bushfire-ravaged areas of the south-east Australian coast – having earlier been urged to leave before the return of extreme and dangerous weather conditions. [...]

The prime minister, Scott Morrison, urged people to be patient, as he again deflected criticism about his government's policies to address the causes of climate change. [...]

On Thursday afternoon an angry protester told Morrison he should be "ashamed of himself" and that he had "left the country to burn" during a tour of the burnt out town of Cobargo.

Ben Smee and Luke Henriques-Gomes, *The Guardian online*, 2 January 2020

Australia fires – Tens of thousands in path of killer flames told to 'flee or die' as death toll hits 18

Huge areas between Bateman's Bridge and the border with Victoria state have been ruled "unsafe", sparking monster traffic jams as thousands flee for their lives through choking smoke. [...]

Meanwhile today Aussie PM Scott Morrison was forced to retreat into his limo after residents of a devastated town hurled abuse at him. He went to visit Cobargo in New South Wales – where a father and son died on New Year's Eve – but one woman refused to shake his hand and said: "You're an idiot".

Felix Allen, *The Sun online*, 2 January 2020

S18 Creative writing

S18.1 Free and material-based writing

Free writing

STEP 1 Preparation

- Brainstorm ideas for your creative text and organise them, e.g. in a mind map.
- Decide who you are writing the text for, its purpose, the genre and text type. → S3–S6
- Consider how you can best express your ideas and which techniques are the most suitable for your story. Look at → S8 and → S9 for point of view and narrative techniques, and → S7 for characterisation.

STEP 2 Writing

- If you decide to tell a story, cover these points: Who? When? Where? What? How? Why? The first four can be used in an exposition to introduce the main characters, setting and theme.
- The main part deals with the main action. End with an interesting conclusion. → S4

STEP 3 Editing and checking → S12.2

TIP

Your free writing text

- Your fictional text often still needs to develop logically, so use structuring devices and connectives. → S14, S12.1
- Your style should be consistent. → S10
- If you are writing a poem, remember that the form is very important. Choose formal elements which suit what you want to convey. → S6.1
- If you are writing a dialogue, consider stage directions to support the spoken text. → S6.2

Material-based writing

Your creative writing can be based on a printed text or on an audiotext, video/film or cartoon/visual.

- Printed texts: Your task may be to tell a part of the story that is not in the text, write about a different subject using the same text type, to change the point of view, or to tell the same story using a different text type.
- Audiovisual material: You may be asked to relate what happened before/after the situation shown, or do a similar task to those for printed texts.

STEP 1

First, make sure you have understood the original text properly. Make notes on the typical characteristics and style used in this text type.

STEP 2

Use what you know about text types and features to create a new text that matches the original. (→ S3–S10). Typical text types include: personal letter, letter to the editor, diary entry, (newspaper) article and blog entry.

Army general kills wife in night of bloodbath
Racial violence or jealousy?

CYPRUS. Last night a terrible crime was committed in the castle lodgings of Venetian general Othello (42), a dark-skinned gentleman famous for fairness and courage until today. His wife Desdemona (18) was found dead in her bed after screams had woken the neighbours.

Lieutenant Cassio (25), quickly on the scene, expressed his shock at the terrible act. Othello had smothered his own wife, Cassio claimed, then stabbed himself to death.

Our reporter W. Shakespeare asked how this could have happened. Was racial tension involved?

But Cassio attributed this murder to a more scandalous cause. Othello had apparently been fooled by his ensign Iago (28), making the general so jealous that he killed his wife in a blind rage. A handkerchief seems to have convinced Othello of his wife's infidelity. "I mourn for my good friend Othello that he was forced into this madness by such a villain," Cassio said.

The dead lady's father, Senator Brabantio (49), said to reliable sources, "I knew that violent Moor was not to be trusted!" Rumour has it that these were not the only deaths last night. More news to come in our evening edition.

S18.2 Blog entry

A blog entry is a type of online diary usually written in chronological order. A blog (weblog) or vlog (video-blog) entertains readers / viewers with regularly published posts. Blogs can have a theme, e.g. a music or a travel blog, or share personal experiences and thoughts. They are usually written from the viewpoint of the blogger and address the blog readers, who can comment on published posts. → S5

STEP 1 Purpose

Think of the purpose that your blog should fulfil. Do you want to inform your readers about current issues? Do you want to write about your personal experiences? Do you want to create a place for dialogue?

STEP 2 Topic

Decide on what you want to write about and try to find your own niche. Choose an appropriate title that catches your readers' attention! Also, the first paragraph should make the reader want to read more.

TIP

- When writing, imagine that someone who loves your topic as much as you will be reading it.
- Put your own twist on hot topics that others (in your "bubble") are writing about.

STEP 3 Audience

Define your target group and think about the style and register that best matches your readers' expectations. → S10

STEP 4 Design

Design your blog so that it matches the topic(s) being dealt with and is appealing to your target group. A picture can be an eye-catcher and sets the mood.

STEP 5 Writing

- Structure your blog very clearly so that readers will easily be able to follow your line of thinking.
- Keep your sentences short and interesting.
- End with a question or conclusion that invites feedback.

USEFUL PHRASES

Dear readers…/Hey everyone… • Today I want to share my experiences on … with you… • I'm particularly interested in… • Did you know that …? • I was surprised to find out that… • What is your opinion on …? • Let me know in the comments what you think of…

S18.3 Diary entry

In a diary entry, past and upcoming events are narrated and commented on from a personal perspective, usually under the assumption that nobody else will read the diary.

Use strong adjectives and adverbs to describe thoughts and feelings accurately. Conjunctions and adverbials help you connect your sentences logically. Remember to write from the point of view of the character, and how they would react.

Typical topics of a diary entry include one's thoughts on how to better handle a situation the next time or what one would have liked to say to someone. They often end with a conclusion, an intention to change things in some way, or a solution to a problem.

USEFUL PHRASES

Diar Diary, … • It was such a terrible/wonderful/an exciting day today because … • Today was the first/last time I did/went … • I'm overjoyed/angry/ashamed after what happened. • That's why I will/won't … • As a consequence, … • My intention is to …

S19 Letter

S19.1 Writing a formal letter/email or letter to the editor

This is the letter type you would write to an employer, a company, a government office or any other respected person to

- make a request for information/service
- introduce your job/university application or submit a petition
- express a concern, wish or complaint
- write to a news editor to express your opinion about an article

The style **must** be formal, factual and polite.

Writing your formal letter or email

- In a letter, type your address and then the recipient's address on the left, followed by the date on the right.
- In an email, type your name and full contact details at the end of the email.
- In the reference line, clarify the topic.
- If you do not know the name of the person, write "Dear Sir or Madam," If you do know their name, write "Dear Mr/Ms/Dr Jones,"
- The first line begins with a capital letter. Begin by stating the topic/explaining why you are writing.
- Write each point in a clear, compact paragraph.
- In the last paragraph of your letter/email, summarise the most important point and offer the recipient the option of contacting you.
- Finish a "Sir" letter with "Yours faithfully" and a "Dear Ms (Name)" letter with "Sincerely,/Yours sincerely," (or less formally, "Best/Kind regards"). Then sign it **and** type your full name.
- If you have enclosed a document, write after your typed name Enclosures/Encl.: with its title or a clear description.

Daniel Borchert
Alleenstrasse 42
35396 Giessen
Germany

Creative Concepts Ltd.
62 Denmark Street
London WC5 10B
England

24th March 20…

Your invitation to an interview

Dear Mr Jones,

Thank you very much for your letter. I am writing to accept your invitation to the interview for the position of Director's Assistant.

Please find enclosed a new reference from my last employer, which I received yesterday.

Thank you for giving me this opportunity. I am looking forward to discussing this matter with you on the 10th of April.

Should you have any further questions, please do not hesitate to contact me.

Yours sincerely,
Daniel Borchert
Daniel Borchert

Encl.: Reference from Deutsche Bank

Exceptions for a letter to the editor

- In the reference line, say exactly which article you are referring to (e.g. "Immigration Attitudes", 30 July 2020).
- Write just "Sir," or "Madam", not "Dear".
- Make the letter short, to the point and polite, even when criticising the article.
- Make your opinion convincing. → S14.2
- End with your name and the town you live in. Do not use "Yours faithfully/sincerely".

USEFUL PHRASES

Starting the letter
I am writing regarding/to ask about/to thank you for … • In last week's/In reference to your letter dated …

Middle of the letter
I appreciate/apologise for/would be grateful if … • Please send me/Would you please be so kind as to …

Ending the letter
Please feel free to contact me if you have any questions. • Thank you very much in advance for your help/advice. • I am looking forward to meeting/hearing from you soon. • For your convenience I have enclosed …

In a letter to the editor
With reference/I am referring to your article of … • In his/her article dated/from …, the author stated that … • After carefully studying the article, I am sorry to say that/would like to express doubts about/to add that … • I definitely support/agree with the author's opinion on … • I am very glad that this topic has finally been … • I was hoping for a more impartial treatment of/would appreciate more objectivity when … • In my experience … • An option the author did not consider would be to … • Undoubtedly, it would be more acceptable if …

S19.2 Writing an application

In a letter of application, which is usually accompanied by a CV (BE)/resume (AE), write your address and the company's (US: your address on the right) and add the date. In an email, leave out the company address and date. Put your contact details at the end of the email and the reference line becomes the subject line (Re:).

Laura Borchert
Altmuehlweg 20
35396 Giessen
Germany

Ms L. Johnson
Creative Concepts Ltd.
62 Denmark Street
London WC5 10B
England

19th February 2024

Application for a work placement

Dear Ms Johnson,

I am a pupil at a grammar school in the town of Giessen in Germany. This summer I would like to gain work experience at Creative Concepts, contribute my knowledge of German market trends and enhance my proficiency in English, IT and marketing skills in an international business environment.

As you will see from the enclosed CV, I have visited the USA, South Africa and the UK and I can speak and write English fluently. I will complete my studies in a year's time when I take the Abitur exams, which are similar to British A-levels. My aim is to study business and marketing in the UK after that. You will also see that I have already had some work experience in my father's web applications company here in Giessen.

I am particularly interested in working with you as Creative Concepts is one of the most innovative app development companies in London. It was recommended to me by my brother, Daniel Borchert, who did three weeks' work experience at Creative Concepts in 2018, enjoyed it immensely and gained valuable experience, especially in the app design department.

I am keen to gain practical experience and learn how Creative Concepts attracts and retains customers. I have good computer skills and I am able to carry out many office duties. I would be most interested in working in the customer development department.

I am sure I could make a valuable contribution to your company. A placement would be possible for me at any time between 25th July and 5th September 2024. I would be very grateful for a positive reply and look forward to hearing from you.

Yours sincerely,

Laura Borchert

Encl.: CV

You can – but you don't have to – put your name above the address.

For German words, write ß as ss and ä, ö and ü as ae, oe and ue.

BE: work placement
AE: internship

Include a **reference** (in bold print) to show what the letter is about.

Important: Find out exactly who you should write to!

Introduce yourself in the first paragraph. Say why you are writing the letter.

In the second paragraph, mention important points from your CV (AE: resume).

Say why you want the job, what you know about it and what you think you can bring to it.

End with a friendly sentence which looks forward to a reply.

In a letter, sign AND print your name and list what you are enclosing. In an email, type your name and list any attachments (in PDF format) with clear file names, e.g.
Attached:
L_Borchert_CV.pdf

S19.3 Curriculum vitae – CV

Here is an example of a CV (BE). For a resume (AE), present the information in a short text. You may be given a word limit, e.g. 1500 words. Concentrate on what is really relevant. Keep your CV short and clear.

Curriculum vitae
Laura Borchert (b. 20th January 2007)
Altmuehlweg 20, 35396 Giessen, Germany
laura.borchert@….de / +49 (0)641 34838

I am creative, skilled with computers and speaking English, hard-working and a supportive team player. I would like to add international experience to my marketing knowledge.

Work experience
2020 Borchert App Solutions, Giessen
Three-week summer placement in marketing
– assisted in marketing planning
– dealt with telephone inquiries
2018 Maximus Engineering AG, Gießen
Work experience week
– learnt about international customer relations

Education
Since 2014: **Herderschule, Giessen**
(Grammar school) *Abitur* exams
(equivalent of British A-levels) to be taken in 2025.

Language skills
German: native speaker (C2)
English: fluent speaker and writer (B2/C1)
French: good working knowledge (B1)

Interests
Computers – passionate about programming and travel blogging
Sports – responsible for publicity in my handball team (national champions in 2022)
Travel – developed linguistc and intercultural skills in South Africa (2016), the US (2018) and the UK (2021, 2022)

Voluntary work
Weekly learning support for two refugee students since 2019

- Always match your CV to the job/course requirements.
- Leave out irrelevant experience or keep it short to avoid gaps in your timeline.
- Give a short personal statement describing what makes you the right person for the job/place.
- Don't include a photo, your marital status, religion, nationality or information about your family. Your date of birth may not be necessary either.
- Start with the most recent/relevant events and work backwards.
- Explain but don't translate names of schools, companies or qualifications.
- Describe what you did in each job: Show the skills relevant to what you are applying for.
- Describe AND give language levels according to the Common European Framework of Reference for Languages (CEFR).
- Use your interests to show skills and personality.
- Alternatively arrange CV information under skills and achievements titles. Check online for examples.

Don't forget to check your CV for mistakes before you send it.

S19.4 Personal letter or email

You can use **informal language** for private contact with friends and relations, e.g.

short forms: I'm • we're • there's • didn't;
question tags: don't you? • aren't we? • OK?
and colloquial/emotional terms with friends of your age: Hi • fed up with … • guys

Letters: Your address and the date (top right).
Emails: Email address, subject line.
Start like this: Dear Grandad, • Hi Jen, …
First line: Start with a capital letter!
Use paragraphs for each different point.

Understand your role: Be considerate, e.g. use a similar style, ask how they are, say why you're writing, respond to previous interaction and/or give a reason for finishing.

Finish like this: Best (wishes/regards), • Love, • All the best, • See you soon, • Miss you, • Take care, • Hope to see you/hear from you soon, Tim/Lea (first name only).

Check (emails: use the spell check function) for any mistakes or sentences that could be misunderstood before you send your text.

S20 Term paper

A term (or research) paper records your research on a particular subject. Follow these steps:

STEP 1 Choosing a subject

- You may be given a list of subjects, or you may be able to make suggestions yourself. Choose the subject you like most.
- Don't choose a subject that is too general. Answer concrete, relevant questions in logical steps, using facts to prove or support what you say.

STEP 2 Finding sources → S31

- Don't use sources more than twenty years old unless you are working on historical aspects.
- Use books, newspapers, magazines and the internet. Using several different sources is best.

STEP 3 Organising your search

- Make a list of key words and phrases you might need in your search for material.
- Start a file card for each source: subject, author, title, publishing information, relevant pages.

STEP 4 Taking notes

- Skim through sources to find what is useful for answering your question(s), then read carefully.
- Write down notes and quotes and make a note of page numbers/key headings you need to use for footnotes or to find the information again.
- Do not misrepresent the author's meaning.
- Collect material which supports and opposes your thesis to write a well-balanced text.
- Collect facts, not just opinions. Comment on authors' statements and why they are important.

STEP 5 Planning

- Check that your task can be answered in your own words using the material you have found.
- Sort your notes into groups under headings you can use in the steps/sections of your paper.

STEP 6 Writing

- **Introduction:** Present the topic of the paper and the question(s) which will be answered.
- **Body:** Write points or answers in logical sections and paragraphs supported by quotes and reasons.
- **Summary and conclusion:** Summarise/comment on important research results or conclusions.

STEP 7 Editing and checking → S12.2

- Read the whole paper as if you were reading it for the first time. Reading aloud will help you.
- Check spelling, phrasing and sentences.
- Check there is a footnote for each quote and that every source was cited correctly. → S12.4

STEP 8 Formatting and documenting sources

- Format your text with consistent font style/sizes, spacing, margins, footnotes and page numbers.
- Create a contents page, checking sections for correct headings and page numbers, and a front page with the following information: name, class, subject, teacher, task, date.
- List your different sources in alphabetical order in a list of references at the end. → S12.3
- Include a signed statement of authorship, e.g.: *This term paper is my own work and no sources have been quoted without due reference.*

Listening skills

S21 Listening comprehension

In everyday life, one-way listening situations can be radio programmes, speeches, presentations, songs and announcements. Purely listening tasks in lessons and exams are the same. You don't have to reply; you just have to understand them. First, you will understand the gist, then the details. Standard listening exam task formats include multiple choice, multiple matching, table completion and short answers.

Combined listening and viewing situations can also be one-way, such as TV programmes or films in the cinema, or experiencing presentations using visual media. Here you can observe the speaker's body language, visual clues, and tone to help you understand what is being said.

STEP 1 Preparation for note-taking while listening

- Note the task title, situation and information you already know; for example, say who is speaking.
- For a particular task, write suitable headings to give you a frame for collecting important information. Make these as simple as possible.

STEP 2 Listening for the first time: gist

Make notes while you listen:

- First write down **key words and phrases** which sound important. Listen for stresses on words or the repetition of words to help you find them.
- Leave space between your first notes for more notes when you listen again.
- Write down **names, dates, numbers, times and places** when you hear them, with one or two words to explain them. They may be useful later.

STEP 3 Using the break between listening times

- Read through the words you wrote and look at the task again.
- Check what you easily understood to see if it still seems logical.
- Write an answer to the first task(s) if necessary.
- Check what you still need to listen for.

STEP 4 Listening again for more detail

- Concentrate on what you still need to know.
- Listen for grammatical signs to help you understand the meaning. Present, future or past tense? Singular or plural?
- Listen for connecting words *(and, but, because, on the other hand, …)* which help you to understand how the information is being used.

TIP

Strategies for understanding quickly

- **Don't panic** if you don't hear or understand every word! You will probably still understand the most important information.
- **Intonation patterns** will help you to recognise a speaker's attitude or intention. Does what the speaker says sound like a question, criticism, suggestion, statement, agreement, ironic statement, or a joke?
- Use **anticipation** to help you. What do you think they are going to say?
- Remember **words you know** for the topic.

USEFUL PHRASES

Coping in two-way listening situations (telephone call, conversation, debate)

I'm sorry, I didn't quite catch what you said. • Could you say that again, please? • Could you please repeat that? • Sorry, I don't understand the word '…'. What does it mean? • Can you spell that for me, please? • Did I understand you right when you said … • I've never heard that word before. Could you please explain what you mean by '…'? Does it mean …? • I think you said … Am I right? • Could you possibly speak just a little bit more slowly, please?

Speaking skills

S22 Presentation

STEP 1 Research and sources

- Collect information and material from different sources, including books. Check their quality.
- Document all sources and graphics. → S12.3
- You can also use statistics/interviews/surveys.
- Use at least two sources for every aspect of the presentation. It makes your statements reliable.

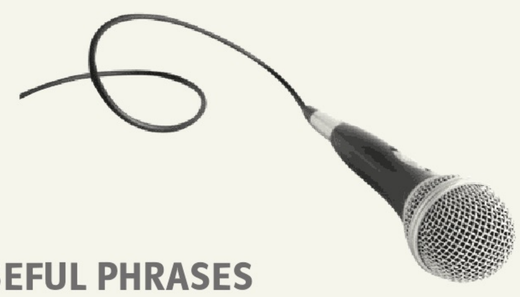
STEP 2 Preparation

Making notes

- Plan and visualise the structure on a mind map.
- Write key words and notes for each section on different cards. Don't read from a complete text; one prompt card for each section is good.
- Note facts or details you find interesting, funny or surprising. Use them throughout the talk.
- Quote from experts/people with experience of an aspect of your topic.

Visuals (maps, photos, video clips, diagrams, digital presentation slides, flip chart, objects)

- Visuals should be big enough to see easily from the back of the room. Comment on the visuals.
- Use one main visual element for each section to help the audience to remember each aspect.
- Use little or no text; your talk is the text! Pictures help the audience to visualise what you say.



Language

- Choose the right register for your audience.
- Use short and simple sentences with examples.
- Use the phrases below, and adverbs of degree and comment → S12.1 to make the talk lively.
- Repeat important points. Use rhetorical devices. Explain important/difficult words. → S10, S15

Handout

- Write only the most important points from your presentation, on just one page. Include sources.
- Include name, class, subject, teacher, task, date.

STEP 3 Giving the presentation

- Test any equipment as early as possible. Check all you need and give handouts to the audience.
- Smile, interact with the audience and be friendly, polite and self-confident. You are the expert!
- Speak loudly, clearly; not too fast or monotonously.
- Use the tips for public speaking. → S15
- Giving a brief outline of the talk at the beginning helps the audience to know what to expect.

STEP 4 Defending your arguments

- Think of questions people may ask at the end and prepare answers and further information.
- Be ready to give more reasons for your arguments.
- Memorise phrases for defending your case. → S23

USEFUL PHRASES

Introduction
Good morning/afternoon/evening, my name is … and my topic today is / I'm going to talk to you about … • I will begin by explaining/describing … and continue with a list of the most important … Finally, I will …

Interactive and rhetorical questions
Have you ever thought … / been in a situation where … • If you think about …, what comes to mind first? • Did you know that …? / I'm sure you will have … • Is there anybody here who has heard of … who/which …

Linking/summarising/repeating points → S12.1
Therefore, the advantages/disadvantages of … are … • Similarly/In contrast to …, recent developments in … have been surprisingly …

Quotes
X once said that / X, an expert in …, stated that … • According to X … / Although X said …, Y …

Integrating and commenting on visuals
This is an example of a …, which is/was used in … • X, who you can see in the picture, is/was a … who …

Conversational elements and troubleshooting
Can everybody hear me? If not, please let me know. • I'm afraid I lost my train of thought. Let me go back to …

Conclusion
So what we have learned today / the most important … is. / To summarise, then, the most important point … • I've now reached the end of my presentation. Thank you for listening. Does anyone have any questions?

S23 Discussion and debate

S23.1 Taking part in discussions and dialogues

One part of your oral exam is often a **dialogue**. You discuss a topic with a partner and / or your examiner. **Discussions** often arise when controversial topics are spoken about. Prepare for both by revising your topic knowledge and reviewing useful phrases. During the dialogue or discussion, make clear, logical arguments and give reasons for your opinion while accepting other people's perspectives. Pick up on what others say or ask friendly questions to show that you are listening carefully.

Remember that non-verbal communication can be as important as what you say!

USEFUL PHRASES

Getting along in dialogue and discussion

Stating your case
Let me begin with … • In my opinion / view, … • I am convinced that … • There are three points I would like to make: First of all, … Secondly, … Thirdly, … • Finally, … • Take …, for example. • To illustrate this point, … • There is strong evidence that … • I'd like to draw your attention to the fact that … • It is also important to know … • What we haven't discussed yet is the question of whether …/of changing … • I'd like to emphasise …

Defending your case
My point is that … • I see your point, but I still feel … • That's not quite what I mean. • If I were you, I would … • On the one hand …, (but) on the other hand … • Although …, we mustn't forget that … • I'm glad you asked me that. • That's possibly true, but … • I'm afraid there has been some sort of misunderstanding. What I actually meant was … • Don't get me wrong. I meant … • The logical consequence is … • That's why …

Interacting with others
May I interrupt you for a second? • As we have just heard from … • I strongly criticise / disagree … • I'm sorry, but I don't agree with you on that. • What is your position / view on …? • So, if I understand you correctly, … • What exactly do you mean by …?

Polite phrases instead of just saying yes or no
No, I'm afraid I don't think so. • Yes, that's partly true. • I agree, but nevertheless, / to be honest … • That's interesting, but what do you think about … ? • Yes, but may I suggest …? • Well, actually …

Feedback phrases to keep a friendly atmosphere
Please • Oh, well • of course • I see • you know • I mean • really? • Are you sure? • I understand that … • I hadn't seen it from that angle before. • You're absolutely right. • That's a good idea. • That sounds very convincing. • I can go along with that.

S23.2 Debate

A debate is a formalised discussion following clear rules. It is a contest between teams of speakers for (proposition) and against (opposition) a statement or 'motion' (e.g. "This house believes that …") which ends in a vote.

STEP 1 The chairperson ('chair') introduces the issue and presents the motion to be voted for.

STEP 2 In the first round, four speakers speak alternately for and against the motion without being interrupted. The audience listens.

STEP 3 An open debating phase follows, in which the floor takes part, raising hands and, if allowed by the chair, making comments or asking questions.

STEP 4 In the second round, speakers summarise positions or make prepared 'rebuttal' speeches against the other party's arguments.

STEP 5 The chair calls for a vote by raising hands for/against the motion and concludes the debate.

S23.3 Chairing a discussion or talk show

Your role as a chairperson

- Be neutral. Do not express your own opinion.
- Do not judge opinions expressed by others.
- Avoid dominance. Let the participants talk.
- Give all speakers an equal chance to talk.
- Ask open or provocative questions.

STEP 1 Preparation

- Note the topic's main aspects and vocabulary.
- Write prompt cards with key words on important aspects. Note the order of the speakers.
- Make notes during the discussion to help you to refer to speakers' statements and sum up.

STEP 2 Introduction

- Greet the audience and participants and state the topic and its importance.
- State the question/controversy being discussed.
- Introduce the speakers.
- Ask all participants to sum up their opinions in an introductory statement.

STEP 3 Conducting and concluding

- Ask open, precise questions encouraging speakers to give a detailed answer (not just yes/no). See the useful phrases box below.
- Ask for closing statements, sum up, conduct a vote (in a debate) and thank the speakers.

USEFUL PHRASES

Structuring the discussion

Introduction
Good morning and welcome to our discussion of/debate on the topic of … • The question now/The motion to be discussed today is … • To my right, I'd like to introduce … and …, who are … • I'd like to start with … and I would like you to make an introductory statement about where you stand on this issue/your opinion about …? • Could you tell us what you think about …

Introducing a new aspect
Most of you argue that … This raises the question of … • We haven't yet talked about the statistics, which show … • Does that mean/Would you all agree that …?

Conclusion
Time is almost up now. Could each of you briefly summarise your main point again, please? • What has become clear in our discussion is that … • Thank you for your attention.

Keeping order and involving all speakers

Avoiding digressions and repetitions
Can we please stay with … for the moment? • I would like to return to/Going back to … • Would you please come to the point? • Could you please answer …'s question?

Including everybody, dividing time fairly
Mr …, we haven't heard your opinion on … yet. • Ms …, what is your opinion on …/how do you feel about …? • I have a number of people on my list who would like to say something about … • Ms …, would you like to reply to that?

Keeping order
Would you please let … finish his/her statement? • Would you please listen to …? • I have your name on the list; you'll have your turn in a minute. • If I could just stop you there – … would like to comment on your statement.

S24 Interview

An interview is a direct and simple way of getting personal stories and opinions, expert explanations or other answers to questions on all kinds of topics. Interviews can be read as a text or heard/viewed on the radio or on podcasts, TV news or talk shows. For the best results, an interviewer (interviewing sb, conducting the interview) should prepare questions carefully, and the interviewee (being interviewed, giving the interview) should be ready and able to reply.

STEP 1 Initial preparation

- **Choose a topic.** What do you want to know?
- Create simple, precise and **clear questions**.
- Sort them into **categories** in a systematic order.
- **Choose who** you will interview. Asking **more than one** person these questions helps to fill knowledge gaps, show reasons for different opinions, compare results or check facts/ explanations, e.g. in research for written work. Or consider conducting a survey. → S29
- Choose the **interview method**: Will there be a video or audio recording, or will you take notes?

STEP 2 Before the interview

- **Contact** the interviewee in advance, so he/she has time to agree and think what to say.
- **Explain** the topic, give example questions. Ask for permission to make a recording/take photos.
- Say **how long** the interview will be to encourage the interviewee to give shorter, simpler answers.
- **Write questions** and framing phrases on cards.
- **Mark cards** which are most important and which are ok to leave out if time is running out.

USEFUL PHRASES

Phrases for interviewers

Starting the interview
Mr/Ms …, welcome to this interview and thank you for coming/agreeing to share your thoughts on … • The/Today's topic is … I'd like to find out/ask you why … • My name is … I'm a reporter from … May I ask you about your views on/some questions about …?

Statements to introduce aspects
Many people are saying at the moment/think that … • We have been talking about/discussing … in … • You might already have heard of … (an idea/person) • You did some research/wrote a report on …

Direct, open questions (Avoid yes/no questions!)
To start with, please tell us how/why/when/what … • What do you think about/is your opinion on …? • How do you feel about that? Do you agree/disagree? • How important is it for you to …/How does this influence you? • What advice would you give to somebody who … • What would you do/What would have happened if …? • When did you first … • Some people consider your views as … How would you respond?/What I'd like to know is why you … • It may be right that … but don't you think/wouldn't you agree that …? So would you prefer to …/Why did you …?

Structuring, connecting questions (Be flexible!)
You said/have argued that … Does that mean …? • We've heard about your experience of … It would interest me very much to hear/know … • Let's pick up on your last statement. Do/did you …? • Let's move on to/talk now about/… I'd like to know … • I'd also be really interested to hear your views on …

Responding politely and neutrally (Don't judge!)
Really? That's interesting/surprising/… But … • That is certainly an unexpected/unusual answer. Are you … • I see/Good point/Thank you for that insight.

Ending the interview
Thank you very much for your time/(being here and) speaking to me/sharing your views on … with me/ us. • I'm sorry to say our time's (nearly) up./We've come to the end of the interview. It's been great talking to you.

Phrases for interviewees

Gaining time/asking for help
That is a very good question. As a matter of fact, … • Let me think … How shall I put this? • I expected you to ask that/I'm not sure I understood that. • That's quite a difficult question to answer immediately. • Could you please repeat/rephrase the question?

Not answering or changing direction
This is a topic I'd prefer not to talk about. Actually … • I'm afraid I don't know enough about … to be able to … • I must admit I'm not an expert on … • That's probably a question an expert should answer. • I think it's more important to look at … .

Mediating skills

S25 Mediation

What is mediation?

- You are the **mediating link**, passing on information from a source in one language – text(s), statistics, visuals, infographics or spoken information – to a recipient who (normally) only speaks another language and needs some of this information for a particular purpose.
- Your job is to 'repackage' relevant parts of this information into a new mediating text type and send it to be used in the correct language for that new purpose.
- You must clarify whose ideas/facts they are by naming the source. Don't mix this information with what you know or think; the mediator has to remain neutral.
- **Never just translate every sentence or summarise all of the text.** Some parts are irrelevant for your task.
- You will need to go through the whole text to find all the information you need. Then restructure and/or paraphrase it to make your own communication clear.
- Add suitable 'packaging' text before and after the information you give, e.g. if you are writing an email, greet the reader, say why you are giving him/her this information and end the email – formally or informally, according to the situation.

STEP 1 Looking carefully at the task

- Note what points the addressee needs to know. Keep that in mind as you read.

STEP 2 Reading the original source(s)

- After reading/listening once for gist, note the source type, title, author's/speaker's name and intention/tone for passing on information about the source. → S11
- Read again. Mark/note the task-relevant key words or paragraphs. Don't stop after finding one point. Check for more!

STEP 3 Preparing your mediation

- Check the task again for the **text type and length • addressee • relationship between you (for register and style).**
- **Rearrange** all the points into a useful order.

STEP 4 Writing your mediation text

- Use appropriate language, 'packaging' sentences and style for the situation.
- Introduce the source(s) and explain why you are passing this information on.
- Write each section in your own words in a suitable structure for the addressee.
- Paraphrase if you can't translate. Explain cultural or idiomatic terms, e.g. 'ARD', a German public TV channel, or 'Fernweh', a longing to travel far away.
- German sentences are often long and use the passive voice more often. Write short(er) sentences in your English text and consider using the active voice.

STEP 5 Editing and checking → S12.2

Check for 'false friends' and correct any wrong spelling, word order, tenses, prepositions and style. Read it again: Your text should sound natural.

Mediating other text types

While the most common form is mediating one text into another written text type, you may also encounter other formats. You may be asked to mediate cartoons, statistics, infographics or other visual input or to do an oral mediation.
Most of steps 1–5 also apply to working with visual material or giving speech output instead of writing a text. Concentrate on the aspects of the input material that you need to mediate and what you need to explain or paraphrase from the given content for your particular addressee(s). Don't forget to name the source of your information.

Special skills

S26 Working with charts

S26.1 Statistics, diagrams and maps

Diagrams visualise statistics and make them much easier to understand and analyse. Different diagram types are each best for presenting a particular type of data. Check for relevant details, clarity, up-to-date statistics and reliable sources to assess quality. Data visualisation is now a vital tool for working with the global flood of statistical information, e.g. in journalism, research, economics and politics.

TIP

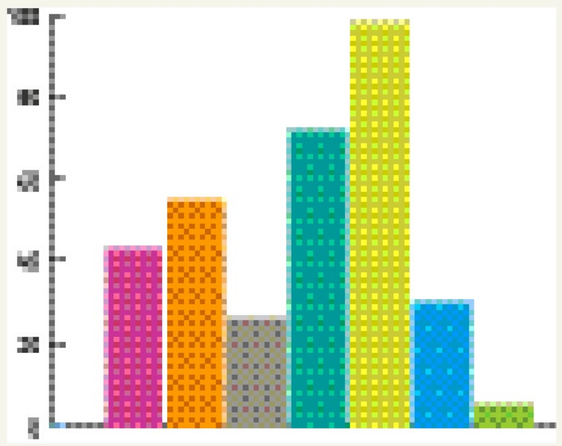
Look for **data visualisation** online to create your own graphic forms like these for projects/presentations. See also → S26.2 on infographics.

- **Data maps** show what happens where, such as which parties won elections in which states.
- **Word or tag clouds** highlight frequently used words or links, like key words or news stories.
- **Rectangular tree maps** show relative sizes of categories, e.g. areas of government spending.

USEFUL PHRASES

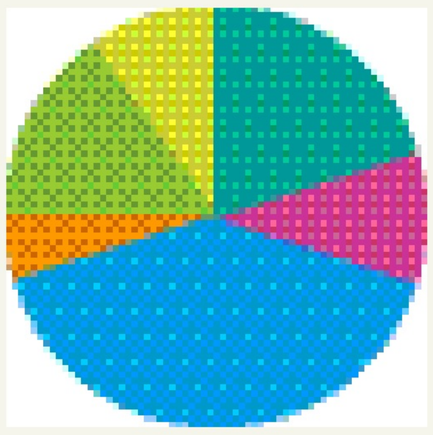
Bar chart, for comparing figures directly

The horizontal/vertical bar chart, from (source) in (year), shows how many … are/were/had … in relation to … The majority of … have …
The chart shows the proportion/amount/number of … from (year) to (year).
The horizontal axis represents …, and the vertical axis shows …
The first/last/longest/shortest bar shows that … ranks higher/lower than average.
The number of …dominates/is insignificant in comparison to …
The chart indicates/makes it clear that … is given more importance than …



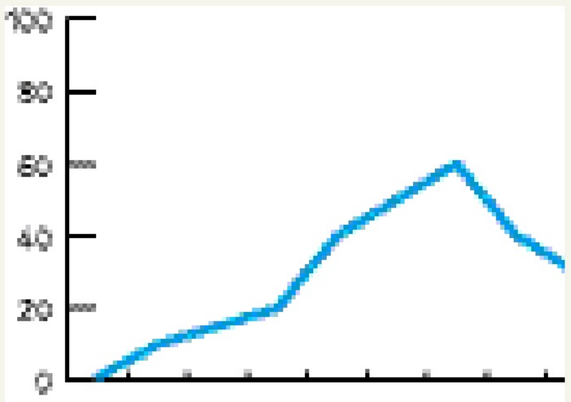
Pie chart, for percentages or proportions

The pie chart published by … shows/represents the results/amounts of X in percent in/for … (year/country/election/institution/…). The list of … in the legend shows …
The segments show clearly that the amount/success/share of … is larger/smaller than … Surprisingly/obviously, nearly half/all/a third of … This could be a result of …
As you can see from the pie chart, … has the majority/biggest share/is minimal.
This relativises the media publicity given to …
Comparing the charts for … and …, the number/proportion/percentage share of … has increased/decreased, whereas … has …



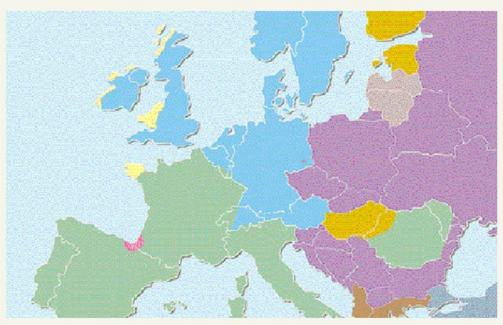
Line graph, showing developments and trends over time

The line graph from … shows the development of … from … to …
The vertical axis shows the number/percentage/amount of …
The horizontal axis shows the time from … to …
The red/blue/… line represents X, while the … line shows Y.
X reached its peak/highest point/lowest point in …, which was probably because …
The number of … increased/rose/remained constant/decreased/fell (gradually/steadily/rapidly/steeply/significantly) until …
Since then there has been a sharp/strong/marked …
The change was possibly caused by/surely had sth to do with …
… shows a similar/parallel/contrasting development/an upward/downward trend.



Thematic map, showing statistics by location

The map shows the distribution of …
The (green/…)-coloured areas show/stand for …
You can see that most of the … can be found in …
In …, however, the situation is very different: …



S26.2 Infographics

Infographics ***show*** what statistics, facts or quotes ***mean***. Visualising numbers makes it much easier to understand, remember and interpret them. Attractive data presentation is convincing and gives the impression that the content is important and true. Don't get caught out: When using or analysing infographics, check whether sources are named and reliable. Fact-check the data before quoting it yourself.

Making your own infographic

STEP 1 Purpose and preparation

- Decide what you want to achieve by presenting facts, quotes or statistics.
- Your infographic may be a single visualisation centred on one set of statistics or a linked chart sequence.
- Choose your information from the most reliable source available or create it yourself with a representative survey.
- Less is more: Reduce the data you use to make your message effective.
- Note down all source details. → S12.3

STEP 2 Creating your infographic

- Make a rough draft or notes first. Then use an app, a software tool or your own artwork to create the infographic(s).
- For statistics, decide on a basic chart type to display the data. → S26.1
- Pictorial elements draw the eye and give clues about the subject. You can arrange the data in a shape that reflects the content or at least add a picture or symbols illustrating the topic.
- Use a small range of colours that are appropriate for the subject. A white or pale background aids comprehension.
- Choose the clearest, easy-to-read font ('sans-serif') or a script style that reflects the subject. Text in 'comic'-style font may not be taken seriously; a 'serif' font suggests a literary/academic context.
- Connect a data sequence by using the same style decisions and guiding the reader (with lines or arrows) through a flow chart, a circular layout or another shape suitable to the content. Your sequence should 'tell a story'.
- Add a short title – and explanations or captions if needed – for orientation. Give source details and a key to explain colour coding or symbols if used.

TIP

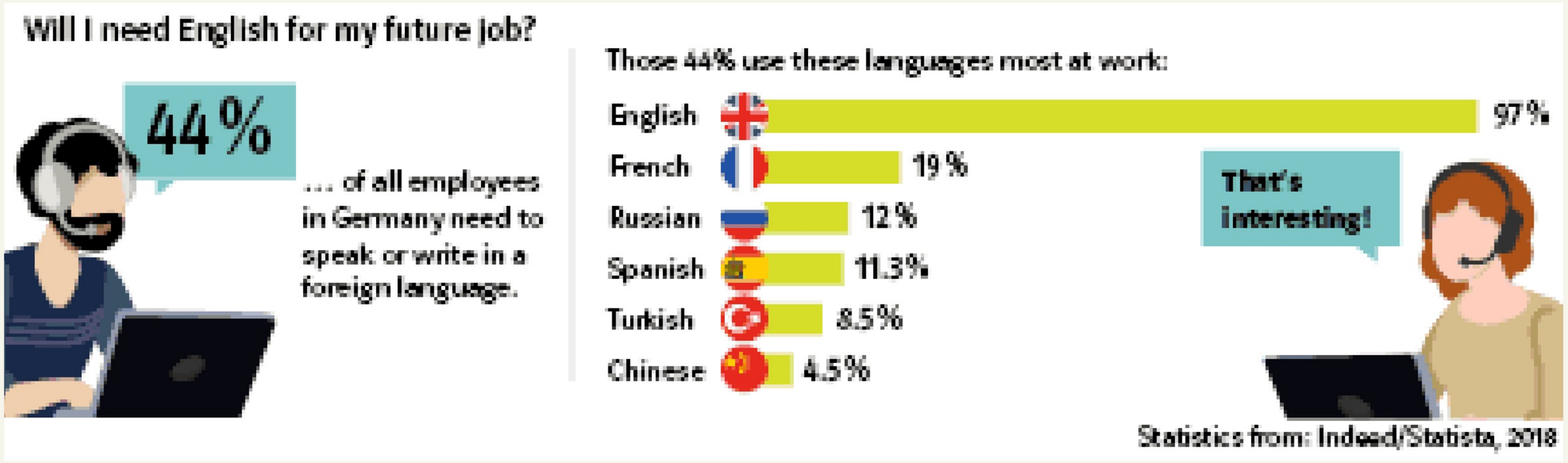
Respecting contexts and content

- Take great care not to misrepresent the original context (or intended use) of photos, data or artwork by putting them into a completely different context.
- Respect all copyright laws on visual and factual elements. Use open resource icons/photos. Name all sources of data/visuals in small print at the bottom of your infographic.
- You may reduce or simplify the data to the core facts, e.g. showing only the major results of an election, but NEVER falsify information. Stay true to its original context.

USEFUL PHRASES

Analysing infographics

Data from (source, date of publication) has been used to show …. • The visual element of a graph/pie chart/… in the shape of … has been used to illustrate/to highlight … • The data is suspect because no source has been given / the illustration has nothing to do with the original context / the creator seems to have oversimplified the data / … • The infographic is successful because …



S27 Working with visuals

S27.1 Pictures

STEP 1 Introduction

- Note what the picture shows in one sentence.
- Add any information you know (creator's name, picture type; when/where/why it was created), plus emotions the picture evokes and/or, if asked, your first reaction.

STEP 2 Description

- Describe the picture systematically. Imagine you are describing the picture to a blind person; what important elements and background are needed to explain the picture and its message?
- Use the **present progressive** to describe what people are doing in a picture, and the **simple present** to describe objects and the setting.
- Describe speech bubbles and captions, people's body language and facial expressions and their relationship with each other.

STEP 3 Analysis

- Describe the message conveyed by the picture. Is it aimed at a particular target group?
- Was the picture intended to have a certain effect on the viewer? If so, how is this achieved?
- Say how language, light, colours, focus and perspective are used to support the message.
- Detect fake elements: Has the picture been manipulated? Does the caption/meme text create a different context?

STEP 4 Evaluation

- State whether the picture is effective and which elements are responsible for its success/failure.
- If it is a historical picture, compare the original effect it may have had with the one it has now.
- Give your personal opinion (if asked) or your thoughts on which topic the picture represents.

USEFUL PHRASES

Introduction
The photo/sketch/portrait/watercolour/still life/news photo/selfie/landscape/cartoon/oil painting was created by … and published in … • In the picture we/you can see … • The main focus is on … • The picture illustrates the topic of … • It gives a detailed/realistic/shocking/dramatic view of … • The picture was obviously composed to achieve the effect of … • My first thought/assumption when I saw it was …

Description and analysis/message
On the left-hand/right-hand side you can see … • In the foreground/background/middle/centre there is … • In the top/bottom left-/right-hand corner … • The perspective is from above/below/eye level/the side, in a close-up/medium shot/long shot field of view. • There is a contrast between …/ … is clearly visible, whereas … does not stand out as much. • The eye is drawn to …/The artist presents … as … • It is a black and white/(brightly-)coloured picture, which emphasises the contrast between/colours of … • The light/colours/position of/elements of … create an … atmosphere/contribute to/give an impression of …

Interpretation and evaluation
The overall effect of the picture is … because/which … • The picture reminds me of/is symbolic of/is a (non-)stereotypical view of… because … • It is effective/moves me deeply because …

S27.2 Cartoons

A cartoon usually combines a drawing with a text. Cartoons often pick up on one current news event and criticise people, institutions or developments in society and politics.
Some cartoons may just be entertaining, often making fun of public figures, but others can make a serious and important critical point simply and clearly using visual means.

TIP

Cartoonists often use the following techniques:
- highlighting prominent features/actions/events by **caricature** (exaggerating characteristic elements)
- **exposing inconsistencies** (e.g. contrasting a statement with a picture showing the opposite)
- **irony** (depicting the opposite of what is really meant)
- making use of **puns** or **word play**
- **symbolic** elements

STEP 1 Introduction
- Give available information on the context (author, date and first publication source).
- Briefly state the issue or target group.

STEP 2 Description
- Describe the cartoon in detail. → S27.2
- Include the contents of captions, speech bubbles etc. and their relationship to the picture.

STEP 3 Analysis
- Examine the elements (characters, objects, text) and explain the message they convey. Pay attention to the function of characters (do they represent well-known people or a particular group?) and typical techniques (see tip box).

STEP 4 Evaluation → S27.1 (Step 4)

USEFUL PHRASES

Introduction/First impression
The cartoon was drawn by … and it was published/appeared in (source) on (date). • It was created in response to … • It shows/deals with/refers to/comments on … • The cartoonist makes fun of …/criticises … for (doing sth).

Description
The cartoon consists of/is made up of (several) …/is divided into … • There is a (short/an ironic) caption/speech bubble/thought bubble in/on/next to … • The caption says/states that …/is a comment by …

Position of elements → S27.1

Analysis
The cartoon stands for/represents/is a caricature of … • The cartoon plays on the stereotypical view of … • … is exaggerated/stressed/symbolic of … • … reinforces the cartoonist's message that … • The humour lies in the discrepancy/contrast/parallels/misunderstanding between … and …

Evaluation
The cartoon (only partly) achieves its aim of (doing sth). • In my opinion, the cartoonist is (not) successful in presenting/criticising … because … • The cartoon appeals (does not appeal) to me. In my opinion, it is convincing/simplistic/confusing/unfair. • The cartoonist skilfully/effectively shows … • Unfortunately, it remains unclear whether … or …

S28 Working with films

S28.1 Film types and cinematic devices

Film types

Entertainment

- Anyone can post **video clips** online.
- Professional **music videos** give visual atmosphere and/or a context to songs.
- **Film series**, made for home viewing, encourage viewers to continue to watch by using 'cliff-hangers', ending episodes in the middle of a dangerous/unresolved situation.
- **Feature films** are full-length films made for presentation in the cinema or for home viewing. They may correspond to, parody or mix typical genres e.g. action, adventure, animation, comedy, police procedural, docudrama, historical, horror, musical, romance, sci-fi, thriller or westerns.

Presenting information

- Newscasts online provide information on current events.
- Documentaries show, explain and guide the viewer through topics such as history, politics, environmental issues, science or wildlife.

Advice and education

- Online explainer videos help you to learn about anything from sailing to politics.

Selling products

- Commercial clips are one of the most successful forms of advertising. → S30

Cinematic devices

Camera techniques

The **field size** is how much you can see on the screen. A wide-angle or full shot gives an overall impression and is often used as the 'establishing shot' to set the scene. Medium and close-up shots focus on action and interaction; extreme close-ups show facial expressions and emotions.

The **camera angle** influences how the viewer sees the characters. A high angle bird's eye view makes people look small and insignificant. A low angle worm's eye view makes them look big and powerful.

An over-the-shoulder shot shows interaction between two people, showing how close they are, switching from one side (one camera) to the other while they speak. A reverse-angle shot shows the reaction of the person talked to, not the person talking.

Camera movement ranges from a static shot (no movement, a calm, slow scene) to a tracking shot, running smoothly along tracks or roughly with a handheld camera, close to a moving person as if walking or running with them, emphasising movement and the emotions connected with the speed.

Animation films use the same viewpoint techniques although there is no camera.

Editing techniques

Cuts are film stops/changes between one camera angle/scene and the next. The more cuts, the quicker and more hectic the pace.

Cross-cuts alternate between scenes so the viewer can see/compare/contrast things happening as if at the same time, building suspense. Fade-out and fade-in are calmer than cuts. A flashback or flash forward switches to another time in the storyline.

The **playing speed** changes to slow motion to intensify moments, to time lapse for slow change or fast motion to exaggerate speed.

Motifs, music and atmosphere

Repeating elements (motifs) like symbolic objects, lighting, sounds, music, words or colours influence the mood and emphasise the theme of the film. Using only dark/cold colours creates a different atmosphere than using light/warm colours. Red suggests heat or violence; gold and light stand for luxury or riches; black and shadows for fear and death. Music both reveals and influences emotions.

S28.2 Analysing films

You may be asked to analyse a scene from a film. This is in many ways similar to analysing a scene from a play → S6.2, but there are special film techniques which should be taken into account.

STEP 1 Viewing for notes on detail and effect
Make a viewing table for your notes with spaces for details like action/story, characters/body language, space/setting, sound/music, camera techniques, mood (emotional/neutral?), editing/special effects, colours/lighting and language (speech-to-action ratio, style). View the scene several times. → S6.2, S7, S10, S28.1

STEP 2 Writing your scene analysis
Read the task and adapt these steps to suit what is required. Choose from your notes what will be important for your interpretation.

Introduction
- Begin with general information about the film, e.g. title, director, year, genre, theme. Sum up the plot in one or two sentences. State in which part of the film this scene appears. Outline briefly what has happened so far and what happens in this scene (the actors; what they do; what the viewer sees). State why this scene seems important.

Body
- Each paragraph should make one point to support your interpretation. → S12.1
- Connect the choices of what is used in the scene (characters, movements, speed of cuts, location, music, camera angle etc.) with their effect on the viewer. Explain how they combine to tell the story in the scene. Give examples.

Conclusion
According to the task, you may include one or more of these:
- Conclude why this scene is important and/or how this scene contributes to / is essential to what happens later in the film / the development of the character(s).
- Or conclude by explaining how this scene is (not) typical of the genre – or shows a typical example of a particular film style or theme in this film.
- Make (if asked) a comparison of this film with others, or with your own experience, or your personal impression.
- Comment on how the film scene differs from the original literary text, if applicable.

STEP 3 Editing and checking → S12.2

TIP
- For writing a film review, see → S16
- For analysing commercial clips (adverts): Explain how the cinematic elements contribute to the chosen strategy. → S30
- For a music video clip: Interpret the song lyrics → S6.1; research the musical genre, the artist and fans. Does the artist or the song play the main part in the video?

USEFUL PHRASES

Cinematic devices
In the establishing shot the audience can see …
This brings … close. / This creates distance between …
The viewer sees … from above/below/behind/from a … perspective, which makes … look …
The tracking shot follows … / the movement of …
The shots follow each other quickly/slowly, creating a sense of … / Suspense is created by …
The camera pans from left to right / tilts from top to bottom, moving the focus from … to …
… is shown in slow motion, intensifying …
… moves the action forward / surprises the viewer.
The relationship between … is shown to be … by …
The characteristic/repeated use of … emphasises …

Action and language
There is more action than speech / more speech than action in the scene, which emphasises …
…'s body language/reactions show(s) that …

S28.3 Making a film

However short your film will be, you can use these steps as a checklist. Split roles for tasks in each stage, respecting team members' strengths and the time available.

STEP 1 Planning and preparation

Discuss and choose the subject and film type. Do factual research. Write and check the film script. Decide who will direct/act/support or be responsible for location/props, lighting, camera work or editing.

STEP 2 Storyboard and film script

Contribute to the storyboard: Sketch each step. Note down setting, light, text/sounds, camera angle. Learn lines; practise moves.

STEP 3 Filming with or without sound

The director/set runner supports the people acting and behind the camera and ensures a smoother and quicker filming process. Film in landscape format! Repeat takes if necessary. **Important**: You always need the **consent** of people being filmed. If the film is published, this must be **in writing**. Live or post-recorded voice-overs/sounds should be at the right volume and clear; no echoes or background noises. Experiment until you get the sound right.

STEP 4 Editing

Depending on equipment/software, editing can include added voice-over or soundtrack. Music is useful to show emotional moments; sound effects and photos can be edited in, e.g. onto a 'green-screen' background.

If you don't have editing time or equipment, use **one-shot filming** without stopping; this may need more preparation/filming time. A title and credits can be shown on a board.

TIP

Using 'copyright-free' music, photos, art, clips or sounds

Creative commons (CC) or 'open resource' material (pictures, texts, music or sounds) can usually be downloaded for non-commercial use (things you won't sell), but only if you ALWAYS quote the complete source information in your credits. Only CC0 (Zero) sources don't always have to be named. Look for CC0 material on websites which also give advice on quoting and restrictions.

Warning: There are many types of CC licences with different restrictions, e.g. you must not change the work in any way, or you cannot publish it online. Always check the exact type if you want to publish it, e.g. in a film on the school website.

Photos/videos of people – whether CC or not – should **never** be used in a way that is obscene, insulting or as if the person supports a product, company or political party. You may have to ask the person for a **model release** (permission to use their photo) if you want to publish it.

'**Royalty-free**' **material** is not always free or unrestricted! Royalties are paid to an artist every time their work is used **unless** the artist agrees to royalty-free or CC use. Check the conditions: Users often have to pay once for a 'royalty-free licence', but are then able to use the material many times.

A work is **in the public domain** and you can use it if the author/artist has been dead for over 70 years. **BUT** if it is a new version, e.g. a new recording of a song, then it is no longer copyright-free. Always double-check!

S28.4 Explaining with films

Explainer videos can assist the learner in simultaneous ways: Audio, visual and visible text have different advantages. The brain recognises complex information most quickly via **visual elements** (pictures, film sequences or animated elements), e.g. a typical situation/experience, people or items interacting or reappearing, emotions etc. **Audio elements** guide, add dialogue/sound and give more information during viewing.
Short on-screen text snippets reinforce important key words or rules.

Planning and making an explainer film

- Research, learn and become the expert on the subject you want to explain.
- Decide on the **target** (What **one** thing should the viewer know/be able to do at the end?) and **length** (2–4 min.). If you have several things to explain, make a sequence of short films rather than just one. Use cliffhangers to connect them.
- Pool ideas; choose the **best film type** for the topic, team, time and resources.
- Assign roles for everyone in the team; use cooperative skills to prepare, make and complete the film. Follow these golden rules:

1 Show, don't just tell
Think of a realistic, interesting situation or example that could explain a lot simply by showing it. Make notes on necessary steps.

2 Visual input ≠ text!
Don't use the voice-over to give exactly the same information as you show visually.
Use purely visual elements to add humour or more information or to show how/why. Keep on-screen text to an absolute minimum.

3 Viewers who enjoy learn better
Consider using a storyline, a plot twist, real-life scenario, drama, humour, cliffhanger or surprise to prevent viewers from losing interest – without overdoing it or distracting from the goal.
Activate viewers, e.g. by adding questions.

4 Make a storyboard → S28.1, S28.3
Plan each step with a sketched scene, text, moves, sound, actors, camera settings etc. Don't forget the title screen and credits.

5 Use creative commons (0) resources
Quote all sources of creative commons pictures, sounds or music correctly. → S28.3

6 Concentrate on language and clarity
Make sure speech and visible texts are correct. Allow enough time per slide or sequence for the viewer to understand the information. Test your film on someone who doesn't know about the topic.

TIP

Explainer film types
Stop motion film: This simple animation film type uses pauses between filming to move cut-out paper pieces on a plain background (or clay figures in suitable scenery), with voice-over explanation or dialogue. You need good lighting (shadows distract viewers) and a stand for the camera above the table (for cut-outs) or in front of the board. Pre-prepare all parts and scenery. Record the voice-over first, so that you know how long each screen should be visible. **The 'one-shot' version** shows hands moving the pieces, marking text or showing pictures.

Animation app: A quick, easy alternative to filming yourself: Use an app to create a stop motion film or add content, speech and background to pre-animated figures.

Real film sequences: These take longer to make and you need a team to plan, act and edit, but with real-life contexts they are often most attractive for viewers. Actors speak while filming or separately record a better-quality soundtrack. Avoid editing by making a one-shot film. Or mix acting in front of a chroma-key 'green screen' with edited-in photos/clips as fake scenery.

TIP

Criteria for evaluating explainer films
Language: good pronunciation; successful, simple language; correct grammar and use, e.g. modals for advice, imperative for instructions, passive/conditionals for causes.
Presentation: short, clear, simple, effective; good timing and sound quality; good use of visual and audio aspects; no distractions
Motivation: easy, entertaining, imaginative

S29 Conducting a survey

Surveys are used to collect information from a set or large number of people. Carefully prepared questions make the results easy to record, collect, compare, interpret, visualise and present to other people.

Using an online tool makes it much quicker to carry out your survey and simple results appear automatically. But remember that for any good survey you will need time to plan and write suitable questions, and also to check and evaluate results.

STEP 1 Preparation

- Write down exactly what you want to find out.
- Decide how many people are needed for reliable and representative results.
- Choose the **target group**. You may want to ask different age, gender or interest groups.
- Note your **hypothesis**: a theory or assumption you can prove or disprove with the survey.

STEP 2 Writing questions

- Use your notes to choose the correct question types. Make all questions clear and simple.
- For simple, quick results use: **yes/no** for clear-cut questions, **multiple choice** for more alternatives, or **rating questions** to collect opinions or trends.
- If you want people to suggest a creative solution to a problem or describe personal experience in more detail, use **open questions**. Visualising these results is difficult. If you need short and precise answers, limit the answer space to a few lines.
- **Don't suggest 'facts'** in the questions or answers you want the respondents to write:
  Why do you think Fair Trade prices are too high?

STEP 3 Conducting the survey

- Distribute your survey and set a deadline.
- Collect the results in a chart or tally (*Strichliste*).
- Sort open answers into suitable **categories**.

STEP 4 Presenting the results

- State the survey topic and your expectations.
- Say if the hypothesis was proved right/wrong.
- Give the majority opinion or clearest result.
- Suggest reasons for surprising or interesting results, make a top ten list of popular answers, compare different answers and/or visualise findings in a chart, infographic or map. → S26
- Conclude with what you learned from the survey.

Example survey

Customer behaviour and global problems

Age group: ☐ under 25 ☐ 25–50 ☐ over 50 years old

1 **Which factors influence you most when you buy food and clothes? (no more than 3 answers)**
☐ visible quality ☐ fair trade products
☐ popular food ☐ fashionable clothes
☐ easy-to-prepare food ☐ easy-to-wear/wash clothes
☐ organic/eco-friendly ☐ non-allergenic products
☐ low prices, sales offers and bargains
☐ non-animal/vegetarian products

2 **Do you check where products come from before you buy them?** ☐ yes ☐ sometimes ☐ no

3 **What would be the single best way to make Fair Trade and organic products more popular?**
☐ government subsidies for lower prices
☐ advertising campaigns by NGOs
☐ talking to family and friends about what to buy
☐ more news stories about bad conditions for labourers
☐ education about global problems in schools

4 **Rate the present effects of your customer behaviour.** Circle from 1 (I definitely contribute to global problems) to 10 (I actively contribute to reducing global problems).
1 2 3 4 5 6 7 8 9 10

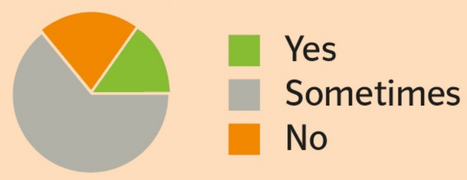
5 **Write up to two reasons for your rating here:**
_____

6 **Do you think customer behaviour changes can help to solve global problems?**
☐ yes ☐ no ☐ not as much as … ☐ only if …
☐ with …
_____

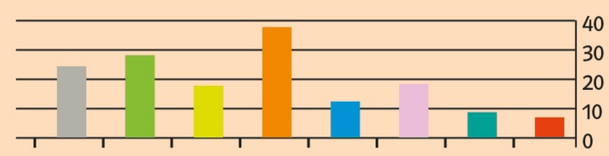
Thank you. Please return to … by 29th November.

Examples for presenting results

- Present yes/no results using a **pie chart**:



- Present multiple choice results in a **bar chart**:



- Present ratings in a chart or as a **statement**:
  Most saw themselves as/Young people tend to …
- Present open answers in **categories**:
  Most respondents gave lack of information as a reason. Just one felt that …

S30 Advertising

Advertising strategies

Online ads use interactive elements

- to awaken interest and action with either genuine or hidden/misleading 'clickbait promises' like "click for more/to join/buy"
- to catch attention, e.g. with flashing light effects, animation or film sequences or use false pretences and typical tricks, e.g.
- masquerading as positive or negative news ('advertorials') or as neutral, trustworthy information sources
- simulating a personal message or post
- appearing automatically when people type in typical or popular search terms
- tapping into personal data or online tracking history to individualise ads

Both online and 'classic' adverts (print, TV, radio or billboard ads) include elements such as:

- an instantly recognisable situation with an unexpected difference or plot twist
- a brand logo (or jingle) with matching colours (or sounds) in the ad
- telling a microstory.

They often share **basic principles** like these:

- the KISS strategy ("keep it short and simple"), e.g. a core message or eye-catching element in a (moving) picture
- the USP, the 'unique selling point' which makes this product/service different
- the PPPP strategy: "a picture, a promise, some proof and a push to act"

USEFUL PHRASES

Describing advertisements

This is an online/a TV/print/radio ad. • … is striking/prominent/obviously important. • Clearly, the … advertising strategy has been used. • The main emphasis/focus is on … • The slogan uses alliteration/irony/wordplay/a joke to … • The picture/film evokes/provokes … • The colours/light create(s) an … atmosphere. • The way … is presented suggests that … • The ad makes fun of/plays with/combines elements of … • The advert is informative/manipulative/provocative/shocking/moving/exaggerated …

The contrast between/choice of visual and text elements …
… makes you feel/want (to) … •
… creates a desire for/gives the impression that …

Analysing advertisements

STEP 1 Introduction

Mention the following: type of advert, advertiser, target group, what is being advertised and the main message.

STEP 2 Body → S27.1, S28

Explain the main strategy used and how the following elements contribute to the effect:

- layout/storyboard (foreground, background, focus, text, …)
- textual elements (headline, slogan, statement)
- the relationship of spoken/written language to visual content
- visual (video, animated or photographic) elements including branding (logo, matching colours, text style)
- deceptive elements or misleading information
- persuasive elements (e.g. stylistic devices)

STEP 3 Conclusion

Comment on the ad's quality and effectiveness.

STEP 4 Editing and checking → S12.2

TIP

Creating a radio or film commercial

Length
A radio or film commercial is usually exactly 30 or 60 seconds long, with around 75 words of text.

Script content
What image or message do you want to convey?
Who is your target group?
Which strategy will you use to make this clear?

Structure
Divide the ad into parts: a beginning (e.g. sound or tune), a voice-over message, an ending (repetition of the main message and/or the tune). Or use the PPPP structure.

Language
Use simple words, short sentences and stylistic devices.

Recording
Make sure you keep to the set length. Adapt the script, the voice and tone and repeat if necessary. Use suitable film techniques if you are making a film commercial.
→ S28

S31 Doing research

You will often have to research a topic before you can talk or write about it. Always use multiple sources of information and be very careful to check the quality of the author(s) and content.

STEP 1 Choosing sources

- Look in **books, newspapers** and **magazines**.
- **Research online** (see tip box).
- Go to your school, local or state **library**.
- **Write to an organisation** or an agency that might be able to send you brochures, posters or information sheets, e.g. tourist offices, museums, government agencies, NGOs (non-government organisations), or political parties.
- **Talk to someone** who knows a lot about the subject, e.g. English/American friends or exchange students at your school.
- Carry out an **interview** with an expert or do a **survey** and document the results. → S24, S29
- **Always note down your information sources and quote them correctly!** → S12.3, S12.4

STEP 2 Checking author and source quality

- **Don't believe everything you read!** Anyone can publish anything on the internet, even in online encyclopaedias. Printed articles and books have normally been more carefully chosen and edited, but these can also be biased or too generalised and simple.
- Check up on the author or writing team. Avoid any texts without a named author or team of authors.
- Is the source background serious, reliable and trustworthy? Was it written by a respectable journalist, professor, expert, institution or government agency? Are the survey results really representative? Or is the text trivial? Avoid sources generally known to be sensationalist and superficial, e.g. something written by a hobby historian, or something from the popular press.
- Is the source up to date or too old to be useful?

TIP

How to find the best information

- Plan plenty of time to research, read through and check up on what you have found.
- If you find that the quality of your sources is not good enough, go back and look again or ask for help!
- Your local or state library will offer research tips, recommend specialist journals on the topic and explain how to use academic search engines.

STEP 3 Checking the quality of the contents

- Is the text **neutral** and **objective** or is the writer/speaker expressing a personal, biased opinion?
- Is what has been said or written just **hearsay** or **fake information**, without expert **proof** or **personal experience**?
- Does the source include reliable information on **both sides of a controversial topic** or is all of the information one-sided?
- Follow links to quoted sources to check their validity. You may find some good information there too. If not, don't trust the original text!
- Check the **sources of information** your text's author used. Are they listed? Are they good quality sources?

TIP

Researching online

Safer and more effective search engine use

- There is a variety of search engines, many of which include options on privacy settings or a non-tracking mode.
- If you're looking for a set phrase, use inverted commas, e.g. 'Martin Luther King's speeches'.
- You can use + (= require), or - (= exclude).

Finding information quickly on a website

- Many websites offer a search function. If not, use the search function in the edit (Bearbeiten) menu or Ctrl (Strg on German keyboards)+F to find certain words on the page.

Fact and picture checking

- Always use multiple sources! Check information from your sources with other reliable sources to find any discrepancies (different contents or quality).
- Put a (part of a) sentence from the text you want to check into a search engine to see if (and where) it has been used before.
- Use a reverse search engine to find out where a picture or photo has been used before.

S32 Peer evaluation

Giving feedback to your classmates and getting feedback yourself has several advantages.

- You get a quick response and immediate tips.
- Your classmates understand problems you have because they are at a similar learning level.
- You get the chance to speak more in English.
- Positive criticism is better than not knowing what you could do to improve your techniques.

It's important to follow these rules:

- Talk/write about several different aspects and don't forget to mention what was good; not all aspects of a talk or text will be bad.
- Criticise parts of the work if necessary, but not the person!
- Formulate criticism positively, e.g. as a tip.

You can give your feedback orally and/or use tables to write notes on different aspects.

Example table for quick feedback

Use this to give your classmate a better idea of what was good and what needs improvement:

Presentation feedback	☺ + Well done	☺ Good	😐 Satisfactory	☹ Needs improvement	☹ – Biggest problem(s)
Preparation					
Quality of content					
Language skills					
Voice clear and loud					
Topic made interesting					
Easy to understand					
Media competence					
Time management					

Example table for dialogue task feedback

Content	You contributed well to the discussion.	0	1	2	3	4	5
	You showed understanding of the topic.	0	1	2	3	4	5
	You displayed knowledge and brought in your own ideas.	0	1	2	3	4	5
Communication	You showed an interest in and reacted to what your partner said.	0	1	2	3	4	5
	You reacted appropriately when he/she didn't understand something.	0	1	2	3	4	5
Language	You spoke fluently.	0	1	2	3	4	5
	You used suitable topic vocabulary.	0	1	2	3	4	5
	You made few mistakes.	0	1	2	3	4	5
	You used good pronunciation and intonation.	0	1	2	3	4	5

USEFUL PHRASES

Positive feedback

I was impressed by/I really liked the way you … • You're really good at …

Positive criticism

… was really good, and I think your presentation/text would be even better if you … • Why don't you try this: … • I noticed that you often say …/make this mistake: … Correcting it is easy; concentrate on … • It's not a huge problem, but it could make a big difference to the overall impression if you … • Look out for … when you're writing … • It might help if you always check for … • When I …, people often tell me … Maybe it's the same for you. • It helped me when my teacher gave me this tip: … • I'm sure the reader would be impressed if you … • I'm afraid I didn't understand this paragraph. Could you explain what you meant? • It might be better to break that long sentence up into shorter and simpler sentences.

S33 Dealing with exam tasks (*Operatoren*)

When you are preparing for exams, you need to know all of the relevant information and check which strategies are important for each task type.

Typical exam task areas test the different skills mentioned in the European Framework of Reference for language learning. The Abitur exam consists of a combination of these task areas:

Reading	→ S3–S11
Writing	→ S12–S20
Mediation	→ S25
Listening	→ S21
Speaking alone	→ S22
Speaking with others	→ S23–S24

In your oral exam you may be asked to combine a monologue part (e.g. talking about visuals) with a dialogue part, discussing the topic with a partner. There are three **task sets** *(Anforderungsbereiche)* you should recognise when you read the task and see **key instruction words** *(Operatoren)*.

Task types can be:
- **closed:** only one correct answer possible, checking a single piece of knowledge or a single skill
- **half-open:** structured questions expecting limited answers (e.g. in one sentence, one paragraph or in key words)
- **open:** with more than one possible answer; combining a range of knowledge and skills with problem-solving strategies to show higher levels of understanding

Practising using mock written exams
Get hold of some mock (practice) exams and take the time to do them in a situation like the exam:

STEP 1 Working in the right setting
- Work in a quiet room and set yourself the exact time you will be given in the real exam.
- Don't use any material to help you which is not allowed in the real exam.

STEP 2 Planning how to write
- Make sure you know what you are expected to do for each task.
- Plan enough time to read the questions very carefully, plan, write and check your answers.
- Write a checklist of tasks/things to remember.

STEP 3 Writing your answers
- Use separate paper for notes and first drafts.
- Write the task number/title above each answer.
- Write clearly and neatly. It is important that the examiner can easily read what you write.
- Check what you have written and write a clean copy if necessary. → S12.2

STEP 4 After taking the mock exam
- As soon as you have finished, note: *how you feel • what difficulties you had • what you'd do differently next time • what you still need to learn*
- Use these notes to plan your work and time management for the final exam.

I Orientation, comprehension (understanding) and reproduction

Key word	What you have to do	Example task
describe	Say what sth/sb is like by giving details.	Describe the setting in the story.
outline	Give the main features/structure of a topic.	Outline the author's views on social media.
list, name	Present certain aspects briefly and clearly.	Name three examples given …
present	(Re-)Structure something and write it down.	Present the situation of the characters.
point out, state	Specify something clearly.	State the reasons for the family crisis.
summarise, sum up	Give a concise account of the main points or events.	Summarise the information given in the text about the consequences of water pollution.

You may also be given (half-)closed tasks like multiple choice or matching exercises to test understanding.

Key word	Example task	Key word	Example task
complete	Complete the sentences.	**match**	Match the headings to the paragraphs.
fill in (the gaps)	Fill in the gaps in the text with the right words.	**tick (✓), quote**	Tick the correct solution. Give a quote from the text to prove it.

II Analysis and restructuring

Key word	What you have to do	Example task
analyse	Describe and explain in detail certain aspects and/or features of the text.	Analyse the opposing views on class held by the two protagonists.
characterise, give a characterisation	Describe and examine the way a character is presented.	Characterise the two brothers in the story.
compare	Point out similarities and differences.	Compare how the characters are portrayed in the film and the novel.
contrast, juxtapose	Describe and examine differences between two or more aspects.	Contrast the author's idea of multicultural society with other theories you know of.
examine	Describe and explain in detail certain aspects and/or features of the text.	Examine the author's use of language.
explain	Describe something and give reasons.	Explain the cartoon's message.
illustrate	Explain/make something clear with examples.	Illustrate the author's use of imagery.
relate	Find connections between aspects of two different sources.	Relate the protagonist's principles to the article by x on y.

III Evaluation, discussion and/or text production

Key word	What you have to do	Example task
agree on	Decide together on one opinion, decision or compromise.	Agree on the best three tips for travellers to …
argue	Build up a case with evidence for/against sth.	Argue against the view that racism is obsolete.
assess, evaluate	Present arguments highlighting the nature/quality of sth/sb and use these to express your opinion.	Assess how realistic the different characters in the story are.
comment (on)	Express your opinion on the topic in question, giving evidence to support your view.	Comment on the author's view.
discuss	Consider different sides of an issue by giving reasons for and against, with examples.	Discuss how the internet influences our communicating behaviour.
justify	Give adequate reasons for your decisions or conclusions.	Justify your answer.
interpret	Analyse the form and content of something and explain its meaning in a wider context.	Interpret the message of the poem.
Write a …	Use your knowledge of a particular text type to produce a text, e.g. diary entry/interview script.	Write a letter to the editor expressing your opinion.

Grammar

In this short grammar section, you can look up selected difficult grammar points again. The rules and examples will help you to improve your writing and speaking skills.

G1 Tenses and aspect

Recap and basic rules

Tenses are used to express when something happens and to define the impact of an action on the present. **Aspect** refers to a **state** or **regular** activity (**simple form**) or focuses on the **duration** or an event **in progress** (**progressive form**).

- Example: "The sea level **rises** and **falls** regularly. This process is known as the tide, or tidal activity."
  The **simple present** expresses facts, ongoing conditions and/or regular activities. It is often used to describe or summarise an action or the content of texts.
- Example: "The ships must not leave the harbour while the tide **is falling.**"
  The **present progressive** stresses the process of a development or an activity.
- Example: "The water **has risen** to its highest point. Let's leave the harbour."
  Use the **present perfect** for actions/events whose results are still relevant to the present.
- Example: "We **have been waiting** for almost half a day and are happy to set sail again."
  With the **present perfect progressive** you emphasise that an action/event started in the past and has been happening until now.
- Example: "Yesterday we **stayed** in the harbour."
  Choose the **simple past** for actions/events which were completed in the past.
- Example: "I **was sitting** on a bench in the harbour and **enjoying** my lunch when a seagull tried to steal my sandwich out of my lunchbox."
  The **past progressive** stresses an ongoing condition or activity in the past.
- Example: "When the tide **had fallen** to its lowest point, our ship ran aground."
  Use the **past perfect** for actions/events which happened before another event in the past.
- Example: "After we **had been waiting** for almost half a day, we left the harbour in the evening."
  The **past perfect progressive** puts the focus on an ongoing condition or activity before another event in the past.
- Example: "When **will** the sailing ship **be leaving** the harbour again?" – "It **will be leaving** this evening at 6 pm."
  The **future progressive** refers to an activity/event which will be in progress at a certain point of time in the future. It is also used to enquire politely about future plans.

Reflection

Complete the text using the correct tense and aspect.

In the first part the author (**1** describe) the huge promise of renewable energy. Setting up windmills and solar panels (**2** damage) the environment much less than using fossil fuels or nuclear energy to produce energy. The author (**3** explain) that other countries like China or the USA (**4** make) the increase of solar and wind power a central part of their political agenda. Over the past few years the number of power plants driven by renewable resources (**5** increase) steadily in these countries. The author (**6** **wish**) there were more such initiatives in the UK and (**7** **warn)** that the British industry of renewable energy is falling behind.
In the second part the author (**8** outline) the beginnings of the first environmental movements. In the 19th century, when industrialisation (**9** reach) its full potential, many people (**10** leave) their villages where they (**11** live) for generations and (**12** move) to the urban centres. Noise and air pollution (**13** be) frequent in the cities and some people (**14** begin) to worry about the latest technological progress. Never before people (**15** see) inventions like the steam train, which (**16** **cause)** fears among many of them. Some scientists of the time (**17** fear) that travelling at high speed in a steam train would (**18** have) a lasting negative impact on the human intellectual capacity.

G2 Shifting tenses

Recap and basic rules

When reporting what someone says, you use **indirect speech**. You introduce indirect speech with a main clause ("They **told** me …") and add a subordinate clause ("… that he **was** at school."). If the **introductory verb** in the main clause is in the **past tense**, you have to shift tenses in the subordinate clause one tense back.

- **Simple present** shifts to **simple past**:
  "My friend Amy **makes** the most delicious cupcakes." – "She said that her friend Amy **made** the most delicious cupcakes."
- **Simple past** shifts to **past perfect**:
  "My friend Amy **made** the most delicious cupcakes." – "She said that her friend Amy **had made** the most delicious cupcakes."
- **Present perfect** shifts to **past perfect**:
  "I **have** never **eaten** more delicious cupcakes than the ones Amy makes." – "She said that she **had** never **eaten** more delicious cupcakes than the ones Amy **made**."
- **Past perfect** remains **past perfect** as there is no option to go back further in the past:
  "When I tried Amy's cupcakes for the first time, Amy **hadn't been baking** professionally." – "She said that when she had tried Amy's cupcakes for the first time, Amy **hadn't been baking** professionally."
- **Will future** shifts to **would + infinitive**:
  "Amy **will** probably **open** her own cupcake shop next year." – "She said that Amy **would** probably **open** her own cupcake shop next year."

Reflection

Your friend Kevin was sick yesterday and asks you for information about the upcoming exam. Report to him what your teacher said during the lesson.

"The upcoming exam will take place next Monday at 10 am. I talked to your maths teacher and asked him to end his lesson early. He will make sure that you make it to the exam on time. To help you prepare, I have uploaded a summary of the most important topics. You have worked with the materials before in class, so you will probably remember them. You can contact me via email if you have any questions. Remember that you are not allowed to bring your own paper to the exam. This is part of the strict exam policy our school enforced last year. There had just been too many incidents of students trying to smuggle in notes."

TIP

Don't shift back tenses if the introductory verb is set in the present tense:
"**Are** you **coming** to my party tomorrow?" – "Max wants to know if you **are coming** to his party tomorrow."

G3 Gerunds, participles and infinitives

Recap and basic rules

These forms are often used in a written, formal context by educated users. You might remember that they are also referred to as **non-finite forms**, i.e. used in clauses where the verb does not show tense.

- Example: "**Reading** is a basic skill of media literacy: He enjoys **reading** science fiction."
  Gerunds can function like subjects or objects.
  Example: "**Without having any/In spite of having no** experience, he **looked forward to sailing** across the ocean."
  Certain phrases and verbs are followed by **gerund constructions**: *in spite of …, instead of …, without …, to look forward to …, instead of …, how about …, to have difficulties in …* etc.
- Example: "The boy **wearing** the yellow shirt is new at our school. **Talking** with him in the cafeteria, I learned that he is from Bristol. **Having been invited** to join us in the afternoon, he immediately accepted."
  Participle constructions can be used instead of relative or adverbial clauses. Use them in formal/written contexts. In contrast, look at the relative and adverbial clauses which have been replaced: "The boy **who is wearing** (relative clause) … I learned that he is from Bristol **when/because I talked** with him (adverbial clause of time/reason) in … **After he had been invited** (adverbial clause of time)" …
- "I love **spending** time at the lake in the summer. How about today? We're leaving at 4:00 p.m. today. Would you like **to come** along?"
  "That sounds great! I like **swimming** but I'll have a doctor's appointment I'm afraid I can't cancel. But I'll try **to join** you afterwards."
- **Gerunds** or **infinitives** often follow verbs expressing an attitude, a wish or a beginning or ending. In English, most verbs can either be followed by an "ing-form" (gerund) **or** "to" + infinitive.
- Remember that there are some verbs for which you can choose between the two possibilities (+ gerund or + infinitive) **without changing the meaning**, such as *to begin/start, to continue, to intend, to like, to prefer, to love* and *to hate*.
- However, there are also some verbs for which the choice between gerund and infinitive **changes the meaning**, e.g. *to forget, to remember, to mean, to try, to regret, to go on* and *to stop*.
- Examples:
- I'll never **forget going** to my first concert.
  I shouldn't **forget to take** my raincoat to the festival.
- I'll always **remember listening** to that song for the first time. I need to **remember to download** that new song.
- There'll be a train strike tomorrow – that **means taking** the car to work. I **meant to tell** you about the strike, but I forgot.
- I **regret selling** my old car. We **regret to inform** you that the car you wanted has been sold.
- Tell her to **stop working** at ten o'clock. They will **stop to pick up** Dave on the way to work.

TIP

It is always a good idea to look up the verb you want to use in a good (online) dictionary to find out whether (and when) the gerund or the infinitive follows the verb. → S2

Reflection

a) *Shorten the adverbial clauses using a participle construction.*

(1) When the young woman sat on a bench in the park, she saw a young man (2) who was walking his dog. (3) Suddenly the dog noticed a cat (4) which ran across the lawn. Immediately the dog chased the cat. (5) Since the young man was chatting with another woman, he was not careful and lost hold of the leash. (6) When the cat was chased by the dog, it ran towards the woman (7) who was sitting on the bench.

b) *Gerund or infinitive? Choose the correct form.*

The young man stopped (1 talk) to the woman. Unfortunately, he forgot (2 hold) the leash firmly. Instead of (3 stay) next to his owner, the dog ran after a cat. Quickly the young man turned around (4 call) his dog. The man really regretted (5 let) the leash go. He could not remember (6 be) so careless before.

c) *Come up with a sequel to the story. Will there be a happy ending for the young man and the young woman, or for the cat and the dog? Make up a story using gerunds, participles and infinitives, but remember to vary simple and complex sentence structures. Variation is key.*

G4 Modal verbs

Recap and basic rules

Modal verbs are auxiliary verbs used to express personal attitude in English. In German, we often choose *sollen* in similar cases, as well as *dürfen*, *können*, *müssen*, *wollen* und *mögen*. However, the English language has a much broader variety of modal verbs and constructions, forming a complex system which allows more nuances than in German.

Generally, all modal verbs are used without an *-s* in the 3rd pers. singular and without *do* in questions. They are always followed by an infinitive without *to*.

English modal verbs can be used to express:

- Necessity and obligation → **must** (simple present only), **have to** (negation with form of do), **need to**
- Permission → **may/might** (simple present only), **can/could** (simple present and simple past), **be allowed to** (substitutes for any other tense)
- Absence of permission → **must not** = *nicht dürfen* (simple present only), **not to be allowed to**
- Ability and possibility → **can/could** (simple present and simple past), **be able to**
- Moral obligation and correct/incorrect behaviour → **should, shouldn't, ought to, oughtn't**
- Supposition → sorted from least to most possible: **may/might/could, should/ought to, must/can't, will/won't**
- Asking for and giving advice → **should, shouldn't, ought to, oughtn't**
- Requests and demands → **can** (request in everyday language), **will** (prompt), **would/could** (polite requests)
- Offers and suggestions → **shall** (for first pers. singular and plural)

Reflection

You're on a weekend trip to the German Ostsee with a group of friends from the US. Today you're going to visit the beach for a hike through the tidal flats (Wattenmeer). *Before you start, your guide gives some important advice to follow during the hike. Translate for your English-speaking friends:*

„Willkommen zu unserer heutigen Wattwanderung! Ich bin Björn und ich gebe euch ein paar Hinweise vorab. Wenn ihr die beachtet, sollte heute nichts schiefgehen. Das Wattenmeer ist sehr gefährlich, da sich die Gezeiten *(tides)* schnell verändern. Wir müssen daher immer die Zeit und das Wetter beobachten. Da es heute sehr warm ist, solltet ihr Sonnencreme auftragen und einen Hut aufsetzen. Bitte sorgt dafür, dass ihr alle eure Wasserflaschen auffüllt! Es kann gut sein, dass wir unterwegs einige Tiere sehen. Ihr dürft diese natürlich fotografieren, aber ihr dürft sie auf keinen Fall anfassen oder füttern. Besonders die Vögel haben scharfe Schnäbel und können euch damit verletzen. Die Tour dauert etwa zwei Stunden. Wir sollten gegen Nachmittag zurück sein. Habt ihr noch Fragen? Sollen wir losgehen?"

TIP

- The verbs **need** and **use** can be used both as a full verb and a modal verb (**used to do sth**). They are therefore called semi-modal verbs.
  "You don't **need** your own surfboard to participate in the lesson. You **needn't** bring a wetsuit."
  "Nowadays I **use** the bus, but I **used to** ride my bike to work."
- Desires and hopes can be expressed with the modal verb **may** in formal contexts.
  "**May** you be happy and healthy!"

G5 Inversion for emphasis

Recap and basic rules

Inversion is a **stylistic device** used in written and spoken language to put **emphasis** on specific components of a sentence. When using this stylistic device, the regular order of the sentence changes. The subject and verb are inverted, which means that they **switch positions**.

- Example: "**Never/Seldom have I seen** a performance like this before." (I have never seen a performance like this before.)
  Example: "**Not only had she found** an exciting new hobby by joining the drama group, but she made a lot of new friends, too." (By joining the drama group, she had not only found an exciting new hobby, but she made a lot of new friends, too.)
  Example: "**Hardly had she arrived** when she had to leave again." (She had hardly arrived when she had to leave again.)
  If you introduce your sentence with a **negation** *(not only, never, nowhere …)* or a **restriction** *(hardly, only, seldom, little …)* only the modal auxiliary switches positions with the subject. The main verb remains behind the subject. This is called **partial inversion**.
- Example: "I am a passionate tennis player."
  – "**So am I.**"
  Example: "I love to play football, as well."
  – "**So do I.**"
  Example: "He didn't come to see my last match."
  – "**Neither/ Nor did she.**"
  You can also use inversion for **short responses** which express approval of a previous sentence. They begin with *so, neither* or *nor* and are formed with *to be* or *to do*.

Reflection

a) *Read the following text and use inversion to emphasise important components. Look out for structures and signal words from the rules section. You can write down your answers or read them out loud.*

Jessica had never been as excited as today. In the past few months, she had not only organised an *Earth Day* for her school, but she was also going to give a speech on climate change and sustainability to her fellow students in the assembly hall. Jessica hardly ever found herself in the spotlight, but her passion for environmental issues made her overcome her fears. At this point, she knew little about how much was going to change for the better at her school in the future. All because of her taking action and inspiring others.

b) *Use inversion to write a short response to each of the sentences below. Use the given pronouns. You can write down your answers or read them out with a partner*

Example: "She doesn't want to live abroad for more than a year." → *(he)* "***Neither** does he.*"

1. He has begun to read more about global politics. → *(I)*
2. I am not an English native speaker. → *(I)*
3. He would like to spend less time on his smartphone. → *(she)*
4. My cousin used to play some of his video games with VR glasses. → *(my brother)*

TIP

- If you use partial inversion, the subject and verb are positioned like they usually are in interrogative sentences:
  she organised – **did she organise**
- If you use inversion in spoken conversation, make sure to put stress on the important parts of the sentences to communicate emphasis to your audience.
- Look out for inversion in poems or song lyrics. It is commonly used to follow a specific rhyme scheme.

G6 Subjunctive and conditional II and III

Recap and basic rules

The **subjunctive** is a grammatical mood to express **wishes**, **suggestions**, or **commands**. It is often used in formal contexts.

Conditional type II and III can be used to express **wishes for the future** or to reflect on **hypothetical** effects of **unreal** past events.

The subjunctive and the conditional sentences are similar to each other since they refer to different degrees of probability for present or future events. Therefore, both grammatical structures are included in this section. Conditional II and III are commonly used while the use of the subjunctive is very seldom.

- Example: "Company rules require that he **be** attentive and **delete** suspicious emails."
  Example: "For safety reasons, we ask that each student **register** any guests they intend to bring to the school dance."
  Example: "It is necessary that the old building **be pulled** down."
  The **present subjunctive** can be used in legal English to express **wishes**, **suggestions** or **commands**. It is often introduced with verbs like *to demand*, *to require*, *to expect*, *to decide*, *to suggest* or phrases like *it is necessary/essential/ etc*. It is formed with the **infinitive without *to***.
  The present subjunctive usually can be replaced by *should* + verb or the ordinary form of the verb.
  Compare:
  "For safety reasons, we ask that each student **register** any guests they intend to bring to the school dance."
  "All students **should register** any guests they intend to bring to the school dance."
  "We ask all students **to register** any guests they intend to bring to the school dance."
- Example: "I wish she **were** here. If she **were** still in the team, she could have helped them win on Sunday."
  The **past subjunctive** is used to express wishes which are **unlikely or impossible to fulfil**. It is only used with the past form of *to be* (= *were*), and only obvious when using it in the first or third person singular. Therefore it is also called the **were-subjunctive**.
- Example: "If she **studied** harder, she **would finish** the class with better results."
  Example: "If I **moved** to the city, I **could go** to work in half the time."
  Conditional type II is used to express conditions in the present or the near future which are **possible but very unlikely** to happen.
  Use **simple past** for the if-clause and the **conditional** (*would/should/could* + verb) for the main clause.
- Example: "If I **had known** that you are allergic to nuts, I **would have thought** of an alternative."
  Example: "If they **had read** the road signs, they **wouldn't have missed** their exit."
  Conditional type III is used to comment on past events that **cannot be changed any more**.
  Use **past perfect** for the if-clause and the **conditional perfect** (*would/should/could* + *have* + past participle) for the main clause.

Reflection

a) *Rewrite the following sentences using the present subjunctive or were-subjunctive.*

1. Each applicant must include a reference letter.
2. The committee decided that trade between the two countries should be increased.
3. The organisation requires that all students should take part in a one-day preparation course.
4. We have just left, but I wish I was already on my way home.

b) *Rank the present- and past-subjunctive and conditional sentences type I, II and III according to their degree of probability:*

- likely to come true
- possible but unlikely to come true
- very unlikely to come true
- impossible to come true

c) *Find song lyrics that contain subjunctives. Explain how they are used.*

TIP

The subjunctive mood is formal style and only seldom used. However, it is more common in American than in British English.

Glossary of literary terms

Some of the terms are used to explain others. They are underlined.

act [ækt]	A major division in a play. Each act may have one or more scenes. In classical drama, we speak of rising action up to the climax, and falling action leading to the resolution.
action [ˈækʃn]	1. The main story of a play, short story, narrative, poem or novel etc. 2. The main series of events that form the plot.
alliteration [əˌlɪtəˈreɪʃn]	Alliteration is a figure of speech in which consonants, especially at the beginning of words, are repeated. E.g. "Betty Botter bought some butter."
allusion [əˈluːʒn]	A reference in a literary work to a character or theme found in another literary work.
anadiplosis [ænədɪˈpləʊsis]	The repetition of a prominent (and usually the last) word in one phrase at the beginning of the next.
analogy [əˈnælədʒi]	A comparison in which an idea or a thing is compared to another thing that is quite different from it.
anaphora [əˈnæfrə]	Repetition of words or phrases at the beginnings of neighbouring sentences or clauses for emphasis.
anecdote [ˈænɪkdəʊt]	A brief narration of or a story about an individual or an event.
antagonist [ænˈtægənɪst]	Opponent of the protagonist.
antithesis [ænˈtɪθəsɪs]	Antithesis is a rhetorical device in which two opposite ideas are put together in a sentence to achieve a contrasting effect.
association [əˌsəʊʃiˈeɪʃn]	Something that comes to your mind from memory or imagination when you look at or read something else.
atmosphere [ˈætməsfɪə]	The feeling created in a literary work using descriptions of the surroundings.
autobiography [ˌɔːtəbaɪˈɒgrəfi]	Prose representation of parts or of the whole life of a person, written by him-/herself.
biography [baɪˈɒgrəfi]	Prose representation of parts or of the whole life of a person, written by another person.
blank verse [blæŋk ˈvɜːs]	Unrhymed iambic pentameter. Shakespeare's characters often speak in blank verse.
chapter [ˈtʃæptə]	One of the sections a book is divided into.
character [ˈkærəktə]	A fictional person in a piece of literature. Flat characters are not very complex and do not change in the course of the action, whereas round characters are usually complex and go through a development.
characterisation [ˌkærəktraɪˈzeɪʃn]	Presentation of characters in a text. Direct characterisation: The narrator of the text tells the reader what a person is like. Indirect characterisation: The reader has to find out what a person is like through what this character does, says, thinks or feels.
characteristic [ˌkærəktəˈrɪstɪk]	A typical feature, or trait, of a person or character.
cliché [ˈkliːʃeɪ]	An expression or idea that has been used so often that it is no longer effective.
climax [ˈklaɪmæks]	The moment in a play, novel, short story, narrative or poem at which the suspense reaches its highest point. It is usually the turning point in the action.
comedy [ˈkɒmədi]	Originally, comedy was a genre of drama of ancient Athens. Comedies (as opposed to tragedies) usually have a positive ending. Since the 19th century comedy has been associated with humour.
conclusion [kənˈkluːʒn]	Last part of a literary work which sums up its content and finishes it.
conflict [ˈkɒnflɪkt]	The tension in a situation between characters usually in drama and fiction. Conflict may also occur between a character and his/her society or environment.

connotation [ˌkɒnəʊˈteɪʃn]	The connotation of a word or phrase is not its dictionary definition, but the emotional or thematic content associated with it.
content [ˈkɒntənt]	The term is used to refer to what is said in a literary work, as opposed to how it is said.
context [ˈkɒntəkst]	Those parts of a text which precede and follow any particular passage, giving it a meaning and making it more understandable than if it were read in isolation.
contrast [ˈkɒntrɑːst]	A way of creating a strong effect on the reader which puts two extremes in opposition, e.g. the features of two characters or the way they talk, or the atmosphere of two places.
dénouement [deɪˈnuːmãŋ]	The part of a drama following the climax and leading to the resolution.
dialogue [ˈdaɪəlɒg]	1. The speech of characters in any kind of narrative, story or play. 2. A literary genre in which characters discuss a subject at length.
diction [ˈdikʃən]	The choice of words used by a writer which determine the style of the passage: formal, informal, colloquial or slang.
drama [ˈdrɑːmə]	The sort of fiction that is represented in performance on a stage.
dystopia [dɪsˈtəʊpiə]	Opposite of utopia; describes an unpleasant imaginary world, usually of the future, e.g. *Nineteen Eighty-four* by George Orwell.
emotive language [ɪˈmʊtɪv ˈlæŋwidʒ]	Language used to create empathy through the use of words (usually adjectives or adverbs) that relate to or refer to emotions.
emphasis [ˈemfəsɪs]	The stress placed on certain words or passages that make them seem more important than other parts of the piece of writing. This can be achieved in many ways, e.g. by a difference in the typeface (type of print), repetition, use of imagery or punctuation.
enjamb(e)ment [ɪnˈdʒæmbmənt]	This is the continuation of a sentence or phrase from one line of poetry to the next.
enumeration [ɪˌnjuːməˈreɪʃn]	A number of points set out in a list.
epic [ˈepɪk]	An epic is a long narrative poem about the deeds of warriors and heroes. It incorporates myth, legend, folk tale and history. Epics are often of national significance because they embody the history of a nation in a grandiose manner. The two kinds of epic are: a) oral epic, e.g. *The Iliad* and *The Odyssey* and b) literary epic, e.g. Virgil's *Aeneid*.
euphemism [ˈjuːfəmɪzm]	More gentle expression used instead of the more direct one to express unpleasant, frightening or embarrassing facts, e.g. "The old dog was put to sleep (i.e. killed)."
exaggeration [ɪgˌzædʒəˈreɪʃn]	Making something seem greater, better or worse than it really is.
exposition [ˌekspəʊˈzɪʃn]	The first part of a play or short story giving the information which is necessary to understand the conflict and events which follow.
fairy tale [ˈfeəri ˌteɪl]	The fairy tale tends to be a narrative in prose about the fortunes and misfortunes of a hero or heroine who, having experienced various adventures of a more or less supernatural kind, lives happily ever after.
fiction [ˈfɪkʃn]	Fiction is the general term for invented stories. It is now usually applied to novels, short stories and related genres.
figurative language [ˈfɪgjərətɪv ˌlæŋgwɪdʒ]	Language using images and pictures that must be 'translated' to be understood. E.g. "The ground is thirsty and hungry."
flashback [ˈflæʃbæk]	Part of a film, novel or play in which the plot suddenly changes to events in the past.
foreshadowing [fɔːˈʃædəʊɪŋ]	Suggesting or showing what will occur later in a narrative.
frame narrative [ˈfreɪm ˌnærətɪv]	A story in which another story is enclosed.
genre [ˈʒãːnrə]	Literary type or class. Some major genres include: tragedy, comedy, novel, short story, poetry, science fiction, drama etc.

hero/heroine [ˈhɪərəʊ]/ [ˈherəʊɪn]	The main male/female protagonist.
hyperbole [haɪˈpɜːbəli]	A figure of speech that involves exaggeration in order to produce a more noticeable effect.
iambic pentameter [aɪˈæmbɪk penˈtæmɪtə]	The most commonly used type of metrical line in poetry and verse drama, this consists of five iambic feet with a short/long, or unstressed/stressed, pattern.
identification [aɪˌdentɪfɪˈkeɪʃn]	The effect of bringing the reader very close to a character in a story.
imagery [ˈɪmɪʤri]	Use of language which represents objects, actions, feelings, thoughts, and ideas through the use of simile and metaphor.
inspirational poetry [ˌɪnɪtspəˈreɪʃnl ˌpəʊɪtri]	An inspirational poem reflects an experience in life perceived as a kind of revelation and tries to give you new ideas and encourage you to do something.
interior monologue [ɪnˌtiːriə ˈmɒnəlɒg]	Writing that expresses a character's thoughts (rather than what they say); cf. stream of consciousness, soliloquy (related to the soliloquy in drama)
interpretation [ɪnˌtɜːprɪˈteɪʃn]	The individual way you read the meaning of a work of art.
introduction [ˌɪntrəˈdʌkʃn]	Can be the first part of a speech. It may also refer to the start of an essay which states the author's intention and gives the reader some idea of the theme and scope of work.
irony [ˈaɪərəni]	Using the contrast between what is said and what is meant in order to create humour.
legend [ˈleʤənd]	A story, part fact and part fiction, about the life of a saint, folk hero or historical figure. It is handed down from generation to generation and is popularly accepted as being true.
metaphor [ˈmetəfə]	One thing is represented by a word which normally describes something different, e.g. "All the world's a stage." Unlike a simile it contains no words of comparison ('like', 'as').
metre [ˈmiːtə]	The regular pattern of stressed and unstressed syllables in a poem, e.g. iamb (˘′), trochee (′˘), anapaest (˘˘′), dactyl (′˘˘) etc.
mirror [ˈmɪrə]	To mirror something is to reflect or represent something, to have similar features. A character's mood can be mirrored by the weather, for example.
monologue [ˈmɒnəlɒg]	A long speech spoken by one speaker in a play (see soliloquy).
mood [muːd]	The feeling a literary work creates in the reader developed through setting, theme, tone and diction (see atmosphere).
motif [məʊˈtiːf]	One of the dominant ideas in a work of literature; a part of the main theme. Where an image, incident, or other element is repeated significantly within a single work, it is more commonly referred to as a 'leitmotif'.
narration/narrative [nəˈreɪʃn]/[ˈnærətɪv]	A story, prose or verse, involving events and characters.
narrator [nəˈreɪtə]	The voice that tells a story.
non-fiction [ˌnɒnˈfɪkʃn]	Non-fiction is a representation of a subject which is presented as fact (German: *Sachliteratur*).
novel [ˈnɒvl]	A long fictional prose text, often including a large number of characters, different settings and a complex plot.
novella [nəʊˈvelə]	The novella is a fictional narrative restricted to a single event, situation or conflict, which leads to an unexpected turning point. The conclusion is surprising.
paradox [ˈpærədɒks]	A statement which, on closer inspection, reveals a kind of truth which at first seems contradictory, e.g. "Deep down he's really very shallow." Another example from Hegel is: "Man learns from history that man learns nothing from history."
parallel structures/ parallelism [ˈpærəlelˌɪzəm]	Using parts of a sentence that are grammatically the same or similar in their construction, sound, meaning or metre. Parallelism examples are found in literary works as well as in ordinary conversations.

parenthesis [pəˈrənθəsɪs]	An explanatory word, phrase, or sentence inserted into a passage from which it is usually set off by punctuation, e.g. brackets.
parody [ˈpærədi]	A literary work that imitates the style of another literary work. A parody can be simply amusing or it can be mocking in tone, such as a poem which exaggerates the use of alliteration in order to show the ridiculous effect of overuse of alliteration.
persona [pəˈsəʊnə]	First-person narrator in a poem. Also called the speaker.
personification [pəˌsɒnɪfɪˈkeɪʃn]	Attribution of personality to an impersonal thing, e.g. "The wind cries softly outside the window."
play [pleɪ]	A work designed to be presented on a stage and performed by actors.
plot [plɒt]	The sequence of events in a story as they relate to one another.
poem/poetry [ˈpəʊɪm]/[ˈpəʊɪtri]	Poetry is highly rhythmical language which makes use of figures of speech, especially metaphor, and aims to be powerfully persuasive, particularly when read aloud.
point of view [ˌpɔɪnt ̯əv ˈvjuː]	The perspective from which the narrator presents the story.
prose [prəʊz]	The kind of writing found in news articles, short stories, novels etc. as opposed to poetry.
protagonist [prəʊˈtægnɪst]	The main character in a work of fiction.
proverb [ˈprɒvɜːb]	A brief popular saying that expresses a belief that is generally thought to be true.
pseudonym [ˈsjuːdənɪm]	A 'false name' taken by a writer. Also known as pen name or *nom de plume*.
pun [pʌn]	A play on words, usually the humorous use of a word with two meanings or of different words that sound the same, e.g. "I'm always ill on Tuesdays," said Tom weakly.
quotation [kwəʊˈteɪʃn]	Something that a person has said or written.
register [ˈredʒɪstə]	The set of language characteristics that is appropriate for a particular situation involving people of a particular status.
repetition [ˌrepɪˈtɪʃn]	Single words or phrases that appear several times in one text, a way of creating emphasis.
resolution [ˌrezəlˈuːʃn]	The part of a story which occurs after the climax and establishes a new state of affairs, e.g. the death of the two lovers in *Romeo and Juliet* or the marriage of Cinderella and the Prince.
review [rɪˈvjuː]	A short notice, discussion or a critical article about a text, a film, a play etc.
rhetorical device [rɪˌtɒrɪkl dɪˈvaɪs]	A stylistic device that is used intentionally to move the reader or listener.
rhetorical question [rɪˌtɒrɪkl ˈkwestʃn]	A question that need not be answered because the answer is either obvious or else it cannot be answered at all. It is mainly there for effect.
rhyme [raɪm]	Similarity of sounds in two or more words. This often occurs at the end of lines (end rhyme), e.g. t**eacher** – pr**eacher**. The pattern created is called a rhyme scheme.
rhythm [ˈrɪðm]	The sound pattern of a phrase. It is mainly based on metre.
satire [ˈsætaɪə]	Combines humour and criticism with the aim of making people laugh at the stupidity of individuals and institutions. It differs from comedy in that it seeks to correct or improve.
scene [siːn]	A subdivision of an act in a play or an opera or other theatrical entertainment. A scene normally represents actions happening in one place at one time.
science fiction [ˌsaɪənts ˈfɪkʃn]	Novels or short stories set in the future or another world, which often focus on imaginary technological developments. Science fiction may be utopian or dystopian.

screenplay [ˈskriːnpleɪ]	The script of a film. It contains dialogue and/or narration with instructions for sets and camera positions.
script [skrɪpt]	Dialogue and/or narration with instructions for the staging of a play. A film script is also called a screenplay.
setting [ˈsetɪŋ]	The time and place that characterise a work of literature.
short story [ˈʃɔːt ˌstɔːri]	A fictional prose narrative that is too short to be published as a volume on its own. A short story normally focuses on a single event and setting with only one or two main characters.
simile [ˈsɪmɪli]	A comparison between objects or ideas, using 'like', 'as' or 'as if', e.g. "He fought like a tiger."
soliloquy [səˈlɪləkwi]	The monologue of a character who speaks his or her thoughts aloud when there is nobody else present.
speaker [ˈspiːkə]	First-person narrator in a poem. Also called the persona.
stanza [ˈstænzə]	The regular number of lines which form a unit of a poem.
stereotype [ˈsteriəʊtaɪp]	Fixed ideas about other people or things. They may be positive or negative prejudices.
stream-of-consciousness [ˌstriːm‿əv ˈkɒnʃəsnəs]	A technique of writing in which a character's perceptions, thoughts, and memories are all presented together in an apparently irregular form. It can appear as dreams, memories, imaginative thoughts or real perception.
structure [ˈstrʌktʃə]	The sum of the relationships of the parts with each other. We can speak of a structure of a word, a sentence, a paragraph, a chapter, a book and so forth. The formal structure of a play consists of its acts and scenes and their interdependent balance.
style [staɪl]	How a writer uses language. It is the tone and the 'voice' of the writer, often typical of a certain period or genre.
subplot [ˈsʌbplɒt]	A subordinate or minor collection of events in a narrative.
suspense [səˈspens]	Suspense results mainly from two factors: 1. the reader's identification with and concern for the welfare of a character, and 2. an expectation of violence.
symbol [ˈsɪmbl]	Something concrete which stands for an abstract idea, e.g. a rose is a symbol of love.
synecdoche [sɪˈnekdəki]	Synecdoche is a literary device in which a part of something represents the whole or it may use a whole to represent a part.
theme [θiːm]	The theme of a novel, poem, short story etc. is the central idea or message. It may be demonstrated by the use of symbols, repetition and statements.
thesis [ˈθiːsɪs]	Argument or proposition of a text. The thesis of a text is its abstract content and the proposition it argues for.
tone [təʊn]	The author's attitude towards his/her subject, characters and readers.
tragedy [ˈtrædʒədi]	A form of drama representing the downfall of a central character (protagonist). Shakespeare is famous for his tragedies, including *Macbeth*, *King Lear*, and *Hamlet*.
trait [treɪt]	A typical feature of a character.
turning point [ˈtɜːnɪŋ ˌpɔɪnt]	The moment in a story or a play when there is a change in direction which leads toward the end result. See also climax.
understatement [ˈʌndəsteɪtmənt]	An understatement is a figure of speech used to intentionally make a situation seem less important than it really is.
utopia [juːˈtəʊpiə]	The term is based on the Greek words for 'no place' and 'good place'. It refers to literature which describes an imaginary ideal society and political state (opposite of dystopia).
verse [vɜːs]	Another word for poetry, a single line of a poem, or a stanza.

Classroom methods

1 Think – Pair – Share

Use this method for
- collecting ideas or preparing for a discussion/talk/…

STEP 1
- Work silently and alone on a topic or task and take notes.

STEP 2
- Share your results with a partner. Listen carefully and explain your ideas to each other. → S23
- Take notes and come to an agreement if required.

STEP 3
- Present your conclusions to a different pair of students, a small group or the rest of the class. Present results in a short talk or visually. → S22

2 Fishbowl discussion

Use this method for
- training for speaking and active listening
- expressing and defending arguments for or against a topic

STEP 1
- Split into two groups. Select a chairperson and speakers in group 1 (the 'fish'). Group 1 speakers prepare statements/arguments for/against a set topic; one student prepares to chair the discussion. Group 2 (the 'observers') prepare criteria for feedback. → S23, S32

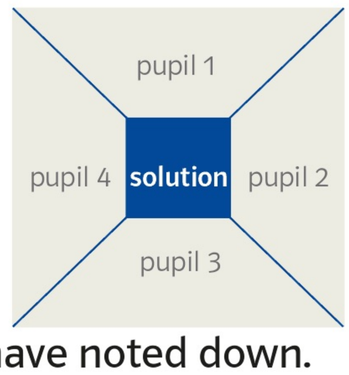
STEP 2
- Make a double circle: chair and debate speakers in the centre, observers in the outer circle. Hold the discussion. Each speaker makes their statement before general discussion starts. The observers keep quiet and make notes for feedback.

STEP 3
- After the set time, the inner circle is quiet while the observers give feedback and suggestions for arguments they might have used. → S32

Alternatives
- For a second round, swap places: observers become speakers and vice versa.
- Observers swap with speakers during the discussion if they have better arguments.

3 Placemat

Use this method for
- comparing ideas or thinking about new arguments
- agreeing on a joint solution



STEP 1
- Work in groups of four students sitting around a 'placemat': a large piece of paper divided into sections around a centre field (see the picture). Every group member notes their ideas on the set task in the section nearest to them.

STEP 2
- Turn the placemat clockwise and read what the other students have noted down. Repeat this step until you have all read every section.

STEP 3
- Then discuss the ideas in your group.
- Agree on the best idea(s)/answer(s) and write these in the centre of the placemat. → S23

4 Speed dating (or Double circle)

Use this method for
- sharing results or discussing a topic
- reacting to different opinions and speakers in a short time

STEP 1
- Two students face each other sitting at one desk. Share your results/discuss a given topic with the student facing you.

STEP 2
- Switch desks three times as if you were switching partners in a speed date café. Take notes and come to an agreement if required. → S23

Alternative
- Sit facing each other in a double circle of chairs.
- Those sitting in the outer circle move clockwise to new partners.

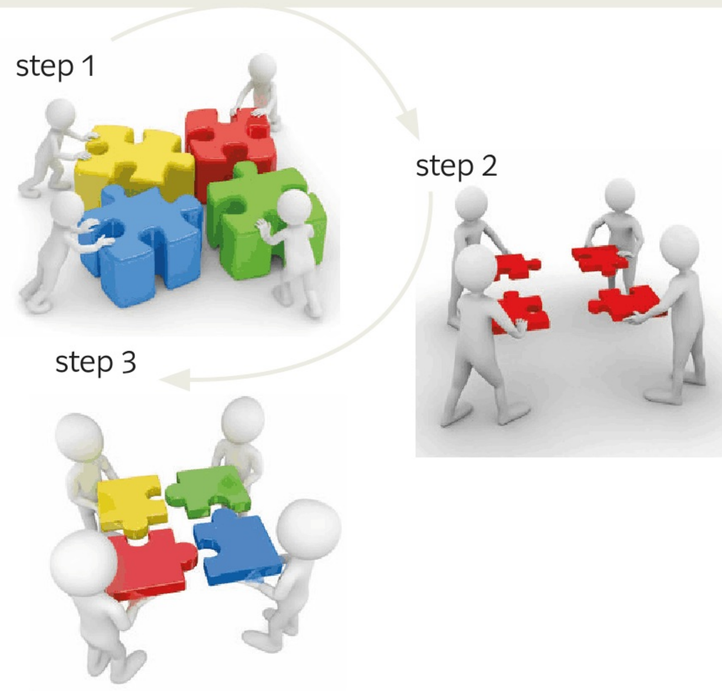
5 Group puzzle (= Jigsaw puzzle)

Use this method for
- shared group work on complex topics

STEP 1
- Make home groups of four.
- Each student works alone on a different task or topic.
- Make notes and prepare for discussion. → S23

STEP 2
- Swap places so that each new group is made up of four 'experts' from each of the home groups on the same task/topic.
- Discuss the answers/results and come to a decision/agreement.

STEP 3
- Then go back to the home groups.
- Report back and discuss the results.



6 Hot seat

Use this method for
- using cultural, historical and character knowledge to present yourself as a different person
- practising interview techniques and defending positions using the correct register

STEP 1
- Some students are given a role (can be a fictional or non-fictional person).
- These students prepare to answer questions in role.
- The rest prepare questions to ask. → S24

STEP 2
- One role character sits in the 'hot seat' to be interviewed.
- Give plausible answers according to the role.

Alternatives
- Role players could improvise a debate before the audience asks questions.
- Other students play roles (journalist, judge, police investigator) when asking questions.

7 Gallery walk

Use this method for
- presenting results, sharing information and comments

STEP 1
- Prepare the results of a task/group work for visual presentation on one table/wall in the room. → S22, S27
- Choose one 'expert' to stand next to each visual presentation and explain/answer questions.

STEP 2
- All other students walk around the room, look at the presentation(s) and make notes.
- You can ask the 'expert' to explain or answer questions.

8 Freeze frame (Standbild)

Use this method for
- understanding a character's point of view or role in a text/conflict
- understanding a (difficult) part of a literary text and recognising symbolic elements

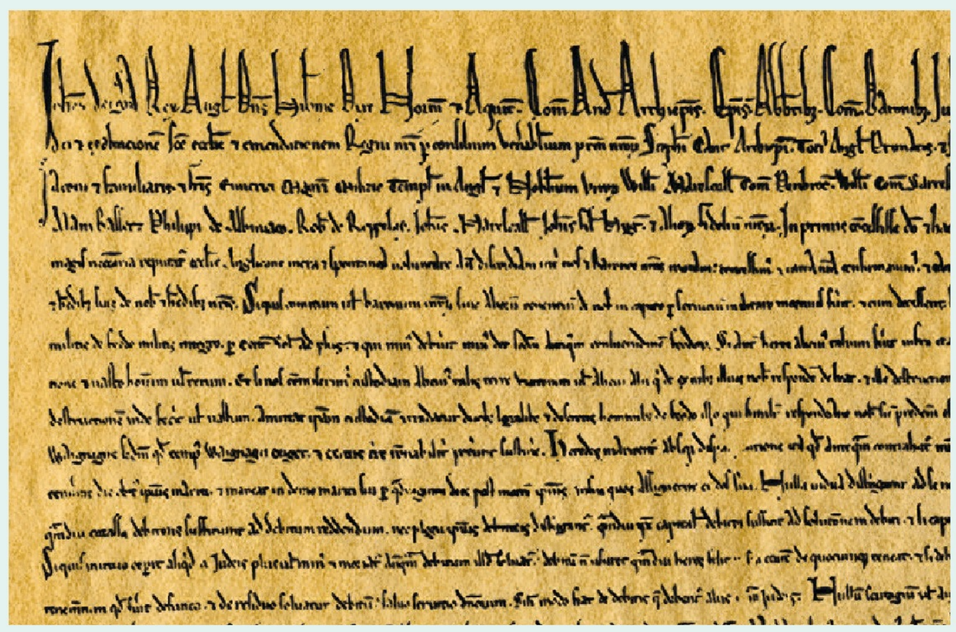
STEP 1
- Work in groups and read the text extract.
- Choose a moment/event from the text as the basis for a freeze frame to represent what is important.

STEP 2
- Each of you represents one character. Decide together how you will create the freeze frame.
- Practise the freeze frame and prepare to explain why you chose these positions.

STEP 3
- Each group presents the freeze frame to the others.
- The viewers ask questions and give feedback. → S32

The Magna Carta and the Bill of Rights

Today many people take for granted their right to own property and their right to personal freedom. In ancient times slavery, for example, was common and therefore rarely questioned. As societies developed, however, and new ideas were made known by writers and philosophers such as St. Augustine, the idea of universal human rights emerged. The expansion of Islam led the Christian popes to war, hoping to conquer Jerusalem and convert Muslims to Christianity. These Crusades in the Holy Land (from 1095–1291), as well as conflicts and cooperations among European countries, were expensive and mostly paid for by royalty, in particular the kings of France and England.

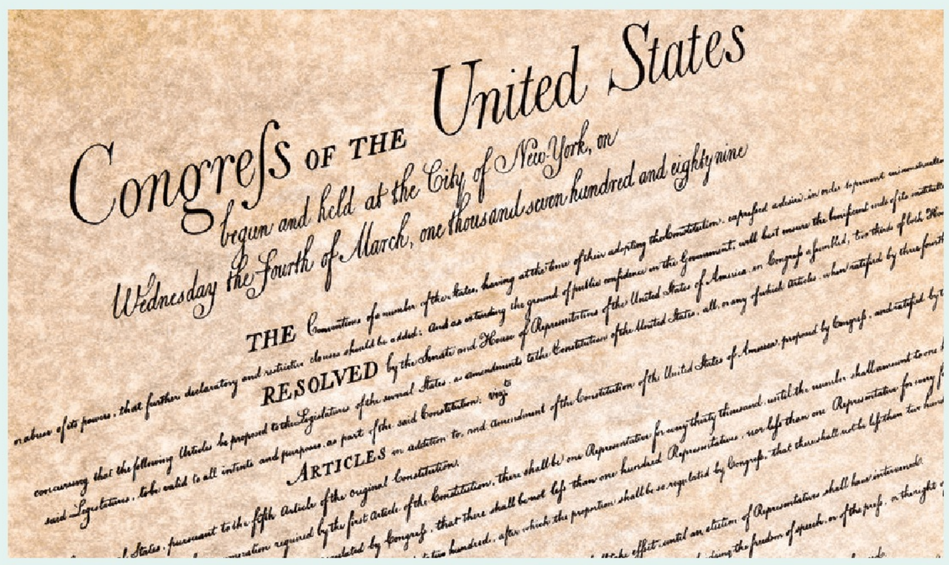


The Magna Carta

King John, who ruled England from 1199–1216, thought he had the God-given right to take money and properties from his subjects, considering himself above the law. He argued that kings ruled not only by divine majesty, believing they were chosen by God, but also following the tradition of royal anger and ill-will (*ira et malevolentia*). These self-assumed rights to imprison clergy and noblemen who angered him and to seize their lands led not only to his excommunication by Pope Innocent III, but also to a rebellion by his barons in 1214. When they seized London, King John agreed to sign a document on June 15, 1215, which would eventually become known as the Magna Carta. By the time the document was issued in its later version in 1225, it concerned itself primarily with the relationship between the King and the barons. In an attempt to rectify some of King John's unjust practices, the clauses of the Magna Carta included protection from illegal imprisonment, access to a swift and impartial trial, and limits on taxes levied by the Crown.

As English law developed alongside other changes in society, it incorporated into its statutes the Petition of Right in 1628, the Habeas Corpus Act in 1679, and the so-called "Bill of Rights 1689", which together set up individual rights with regard to the state. While only four of the 63 original clauses of the Magna Carta are still found in English law today, it originally paved the way for individual rights by establishing more egalitarian legal systems throughout much of the world, as new justice systems adopted these ideas.

By the 18th century the English colonies were thriving in America, as were newfound ideas of freedom, both religious and secular. The papal excommunication of English monarchs, including Henry VIII and Elizabeth I, and the idea of religious freedom in the colonies might be seen as giant steps toward individual feelings of freedom from religious dogma and hierarchies. The Founding Fathers of the United States used the ideas in the Magna Carta as their model when they demanded liberty from the English crown in their Declaration of Independence of 1776. In 1791, the Bill of Rights, the first ten amendments to the U.S. Constitution, echoed the individual rights put down in the Magna Carta centuries beforehand, especially in the Fifth Amendment (that no one should be deprived of life, liberty or property without due process of law) and the Sixth and Seventh Amendments (the right to a speedy and public trial, and by an impartial jury).



The Bill of Rights

The Magna Carta originally issued freedoms to the English nobility. Similarly, the U.S. Constitution provided in its original intention, if not in its wording, freedoms to landowning white men. American freedoms would eventually be expanded to all U.S. citizens in further Amendments.

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